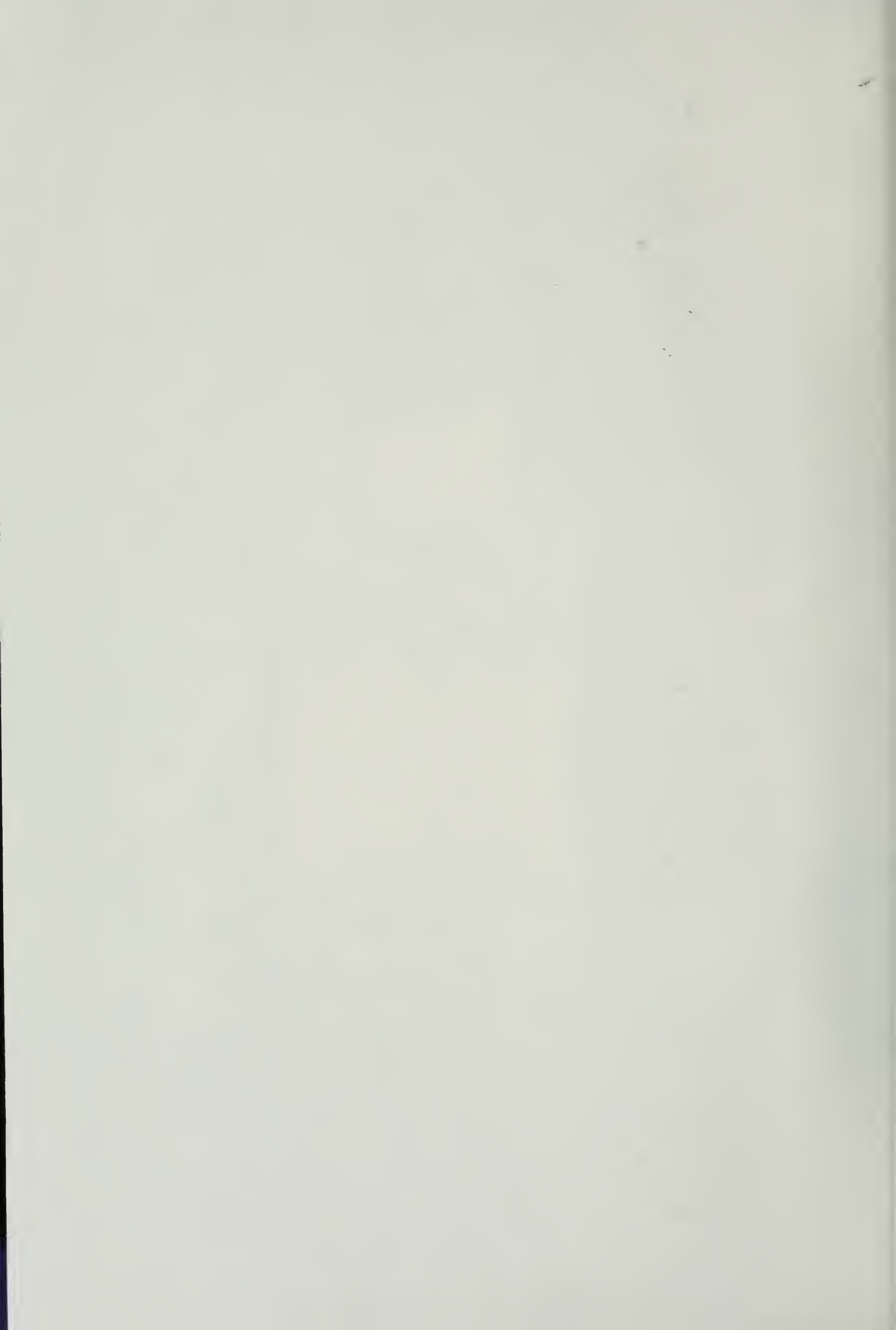


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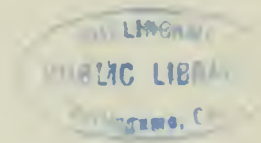


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HOUSES AHEAD

—That Future Look



IT IS a familiar custom—harking back to ancient China—to take stock in January.

This year it is not only a New Year, but in the realm of decoration and design, a New Era. Today you can buy miracles over the counter. Tomorrow your home may be magically transformed.

As an approach to these new and exciting times, we give you, in this January issue, *Decoration in America*: a review of the past, a look at the present, speculation upon the future.

Our cover reveals a glimpse—inadequately conveyed through our present-day printing processes—into the rare quality of light and the unique configuration of color revealed by light, polarized through Iceland spar. It shows for the first time those parts of the spectrum not previously visible to the human eye.

Because the future evolves from the past, we review decoration, its traditional periods, the recent past, and today, planning toward a Mother Shipton's prophecy of the future. Designers, decorators, artists, celebrities, social lights take their crystal balls and peer into the future. They disagree radically. But perhaps among their findings you will discover ideas stimulating and provocative to your own thinking.

In the office of a famous designer of motor cars and trains and airplanes a few days ago, we saw, half-covered with clay, an experimental model which was being worked out to scale. That was Today's model. Then, to our amazement, the designer brought out a drawing, strangely unfamiliar. "They also asked me," he said, "to let them see what I thought their trains should look like ten years hence."

This train of the future was like a creation from another world. We felt a little awed by it, as if we had been given a forbidden glimpse of the secrets of the future which usually unfold themselves before our eyes so gradually that we are insensible of change.

That is what we are trying to show you about your own house and your own possessions. You would like to buy with economy and have your home reflect the contemporary mood. Here, for your guidance, is a little sound guessing as to what the future holds in the way of materials, design possibilities, change.



PUBLIC LIBRARY
Orange, Cal.

A bedroom in the new town house of Mr. and Mrs. William Lescaze—a house of the present with more feeling of the future than of the past. This little drama in our private lives, between what has been and what will be in decoration, is more or less what the New Year's issue, appropriately, of ARTS AND DECORATION is all about.

ARTS AND DECORATION

VOLUME XLII • NUMBER 3

CONTENTS FOR JANUARY 1935

Cover:

The cover design is a highly magnified crystalline form of the chemical known as terpin hydrate. The color is produced through a process of polarization of light developed by H. T. Strong, who has spent his life in exploring the colors in nature. In the minute particles of mineral and chemical matter he is able to reveal by increasing their area two hundred thousand times through projection on the screen an amazing range of colors and designs just outside the grasp of the normal human eye. These colors are too subtle and elusive yet to be caught in their full intensity by photographic processes.

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ARTS and DECORATION is published the first of every month by Arts and Decoration Publishing Company, Inc., 50 East 42nd Street, New York City. SUBSCRIPTION PRICE: \$3.00 a year; two years, \$5.00; single copies, 35 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional. Entered as second-class matter March 5, 1919, at the post office New York City, under the act of March 3, 1879. CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue. TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

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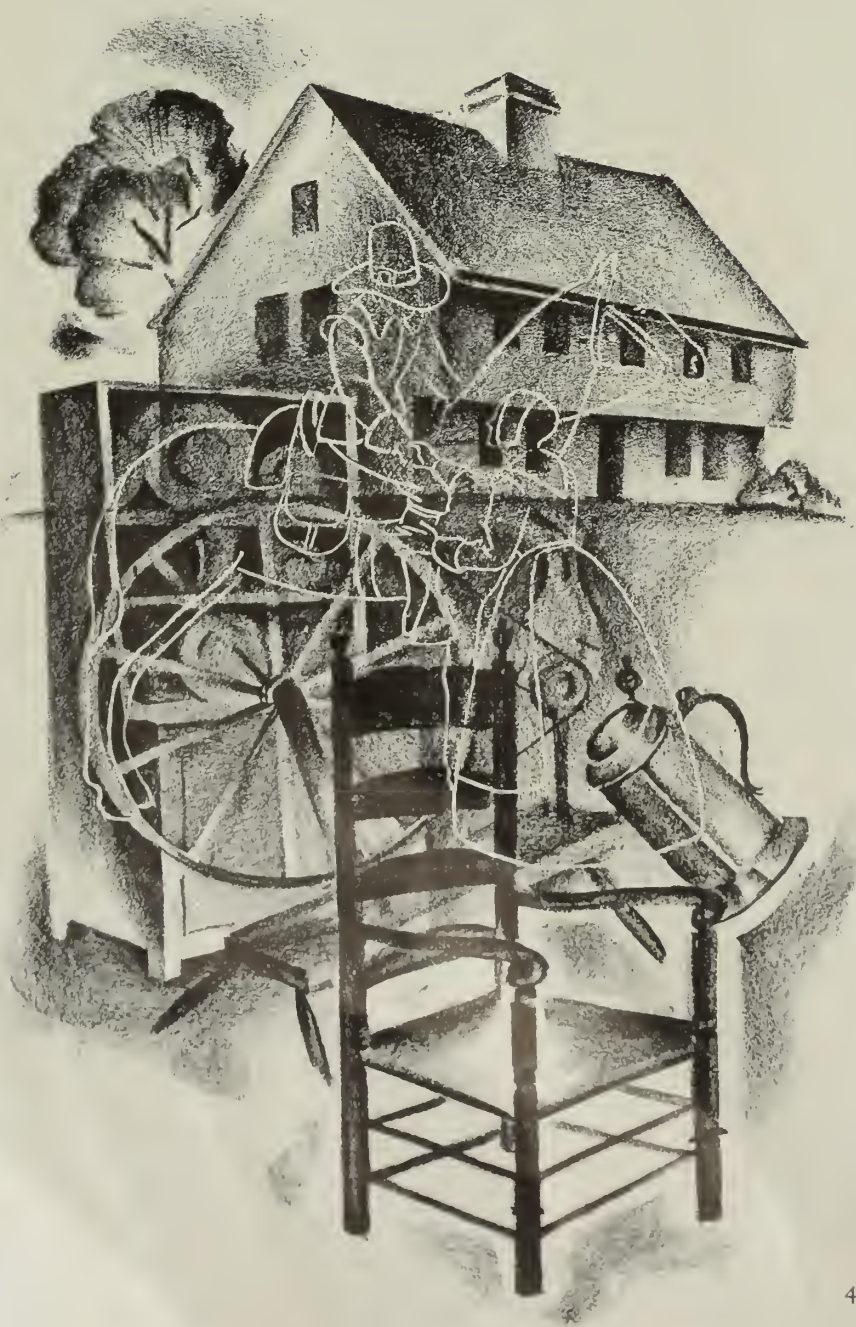
ARTS AND DECORATION
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KEEPING UP WITH THE JONESES THROUGH FOUR CENTURIES

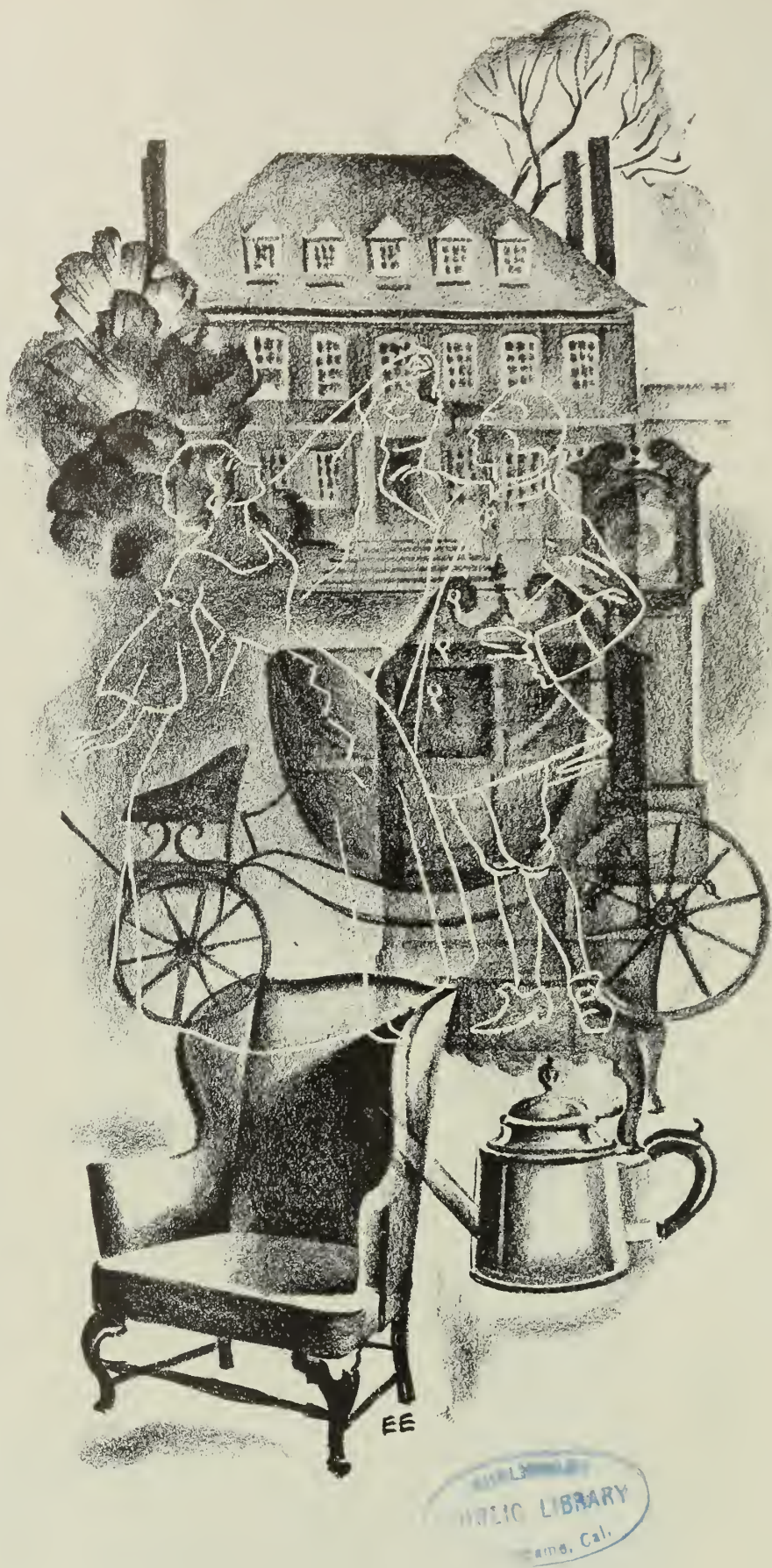
AMERICAN DECORATION IN MATRIX

IN THE SEVENTEENTH
CENTURY – COLONIAL



MR. and Mrs. Jones live in a steep-roofed house in Massachusetts, gabled like those of medieval England whence they came not so long ago. It is built of wood with leaded panes of glass in the small casement windows, for they are richer than most. But the house has only two rooms—the hall or kitchen, and the parlor with the four-poster bed in it. The Joneses brought some furniture from England. Wicker chairs, chests of ebony, and East India cabinets are smuggled in later. In the kitchen is the big fireplace, inside which they sit if it is cold. Around the room are brass and copper utensils, settle, table, Windsor chairs, benches, spinning wheel and loom, all made by a neighboring craftsman. And hanging along the wall are hams, dried apples, seed-corn. In the parlor is the bed, prized possession, with embroidered hangings made by Mrs. Jones. While these are being washed, she substitutes Indian cotton stuffs. A Turkey-work rug, woven of bright wool threads which Mrs. Jones has dyed, is on the bed, not on the floor. Her pewter dishes come from England, but the silver is made in the neighborhood, melted down from Spanish pieces of eight. If Mr. and Mrs. Jones travel at all they do not venture very far. It is by stage, without springs, or by horseback over abominable roads, or by sloop down the coast. Indians and wolves haunt the forests. If they are ill they are bled by leeches. For amusement there are long church services and local gossip. Eventually they hear of the founding of Harvard College in 1636. But not until the end of the century is there monthly postal service between New York and Boston. By that time Mrs. Jones has learned to drink expensive tea imported from China. And the Joneses have a new house, box square, in which the rooms are doubled and the windows slide up and down. Ceilings are plastered, the fireplace smaller, paneling on the walls, and the kitchen separate. Even yet there are few books except sermons, and no pictures. But a newspaper arrives occasionally from Boston.

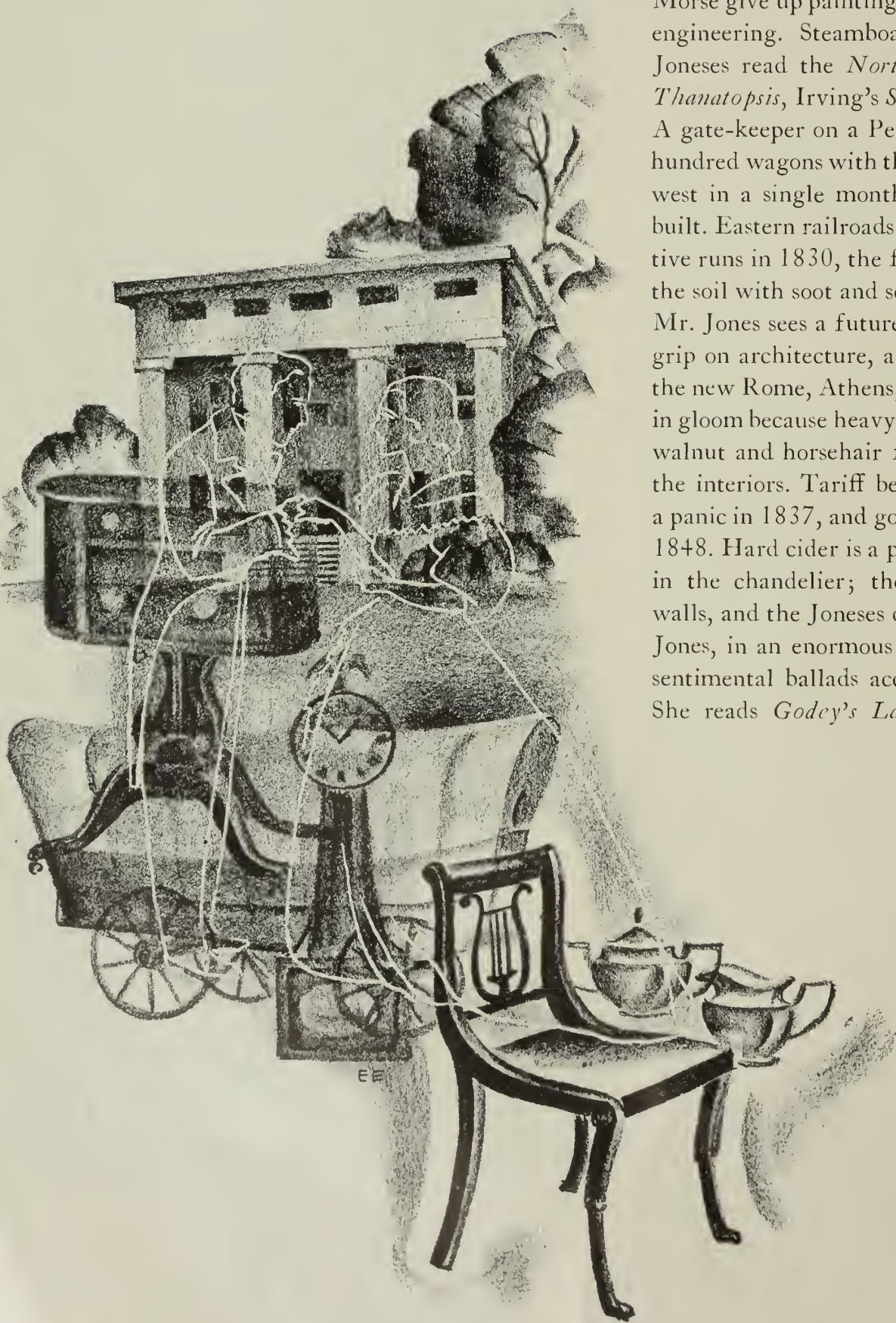
The Joneses are of the aristocracy in a land of indentured servants and slaves. Their house is a large one, made of brick. Mr. Jones is a tobacco planter. They live in Virginia now. At the entrance to their mansion is a colossal portico, above the door a fan-shaped window. Inside, the stairway is all important. There are carved panels and cornices and ceilings, shell-backed corner cupboards, Chippendale furniture. Walls are painted or covered with printed paper, mostly imported. Turkey, Persian, and Wilton carpets are on the floor. Printed linens are used for curtains and for covering the four-poster bed, now in a room of its own. Gros point and petit point have ousted the Turkey work. Samplers and embroidered pictures hang on the walls; also some "fancy pictures" or prints. Mr. Jones has paid forty dollars to have his effigy limned (his portrait painted). He wears a powdered wig and silver buckles; Mrs. Jones powders her hair, dresses in a hooped skirt and in expensive brocades and satins. Liveried footmen wait on them. They winter at Charleston, where there are gaming, duelling, drinking of rum punches and Madeira, fox hunting, and lovely women to hand gallantly into their chariots. When the Joneses give a dinner and whist, they send invitations written on the backs of playing cards; they serve ice cream and strawberries for dessert. Sometimes they go forth with their coach and six in great state. Sometimes Mrs. Jones slips her red riding habit on over her white satin ball dress and rides side-saddle to a party. Sometimes Mr. Jones makes a business trip by stagecoach with its "stifling leathern curtains" over terrible roads. They consume much time and money in dress and dancing. Mrs. Jones' tableware is green, brown and blue glass from Wister, New Jersey, and from Stiegel, Pennsylvania. Some of her silver is designed by Paul Revere, sent down by sloop from Boston. Her dishes are painted earthenware. By the end of the century the Joneses know Savery of Philadelphia as a craftsman-designer in Chippendale motifs. But they also know war and secession, and the singing of the Marseillaise, and new ideas of democracy argued against the theory that the "rich, well born, and able" should rule. While Abigail Adams dries the Presidential wash in the unplastered East Room of the White House, Mr. Jones ponders on the rising democratic tide as he reads his newspaper, which now is delivered more regularly. He goes out for a walk through the village on newly laid flagstone. As an aristocrat he considers returning to England. But he approves of Alexander Hamilton and he stays on.



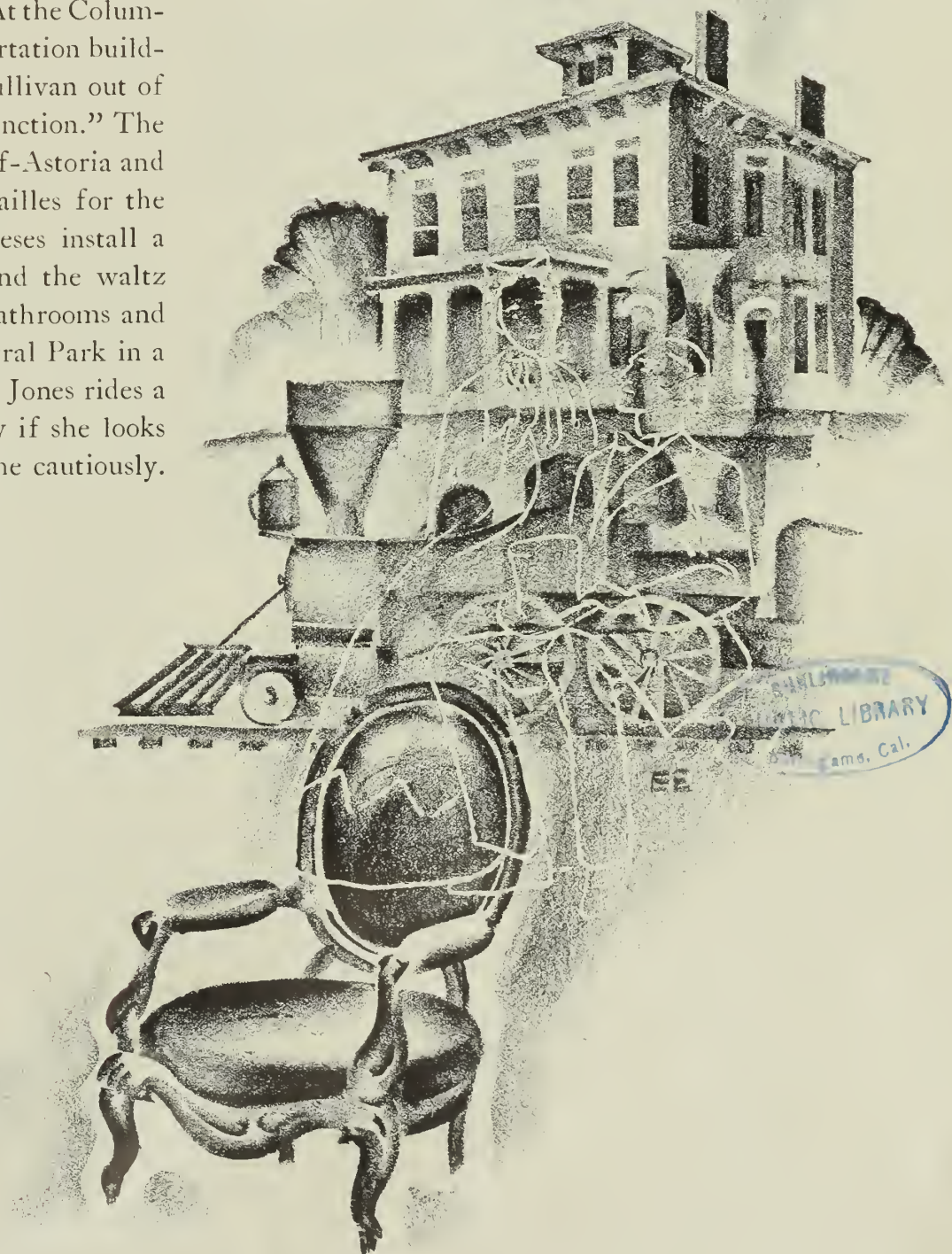
IN THE EIGHTEENTH
CENTURY – GEORGIAN

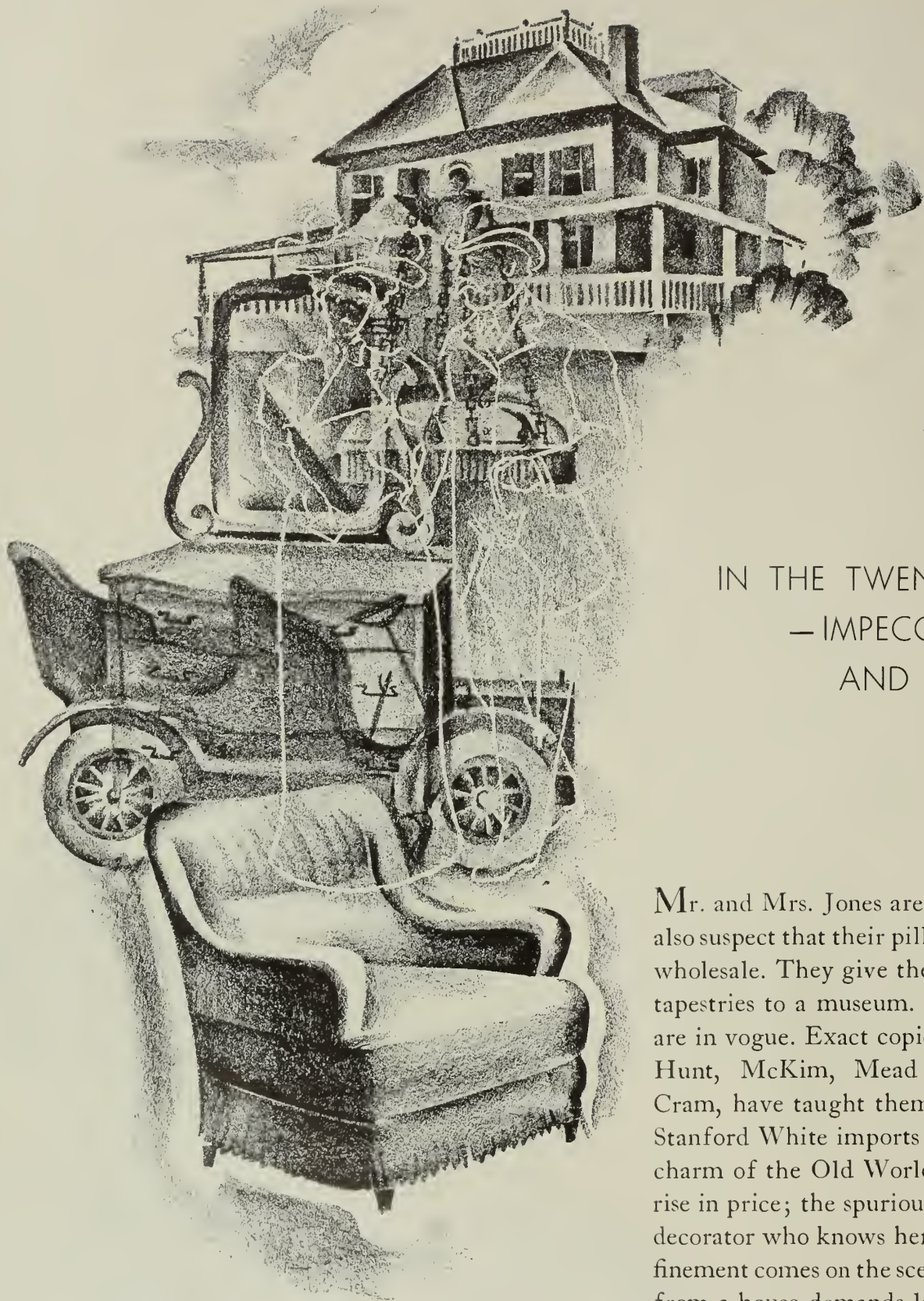
IN THE
NINETEENTH CENTURY
—MOSTLY VICTORIAN

The Joneses have added a wing to their house which includes back-stairs for the servants. They have Wedgwood ware, and beautiful silver in Adam design. Duncan Phyfe has made them some furniture influenced by the Directoire, and with carved eagles, emblem of the new Republic, as motif. The Joneses import Lowestoft dishes from China. The first architects have appeared, modifying plans found in books from abroad. Bullfinch has designed in the Roman style; Jefferson in the French classic. An "incredible prudery" spreads throughout the cities of the east, accompanied by an "extravagant passion for wax figures." Fulton and Morse give up painting in a vulgar land for science and engineering. Steamboats are born. After 1815 the Joneses read the *North American Review*, Bryant's *Thanatopsis*, Irving's *Sketch Book*, or Cooper's novels. A gate-keeper on a Pennsylvania turnpike counts five hundred wagons with three thousand emigrants passing west in a single month. Roads are improved; canals built. Eastern railroads are laid, and the steam locomotive runs in 1830, the farmers fearing that it will ruin the soil with soot and scare the cows and chickens. But Mr. Jones sees a future in it. In 1820 Greece gets her grip on architecture, and until 1860 every interior in the new Rome, Athens, Ithaca, or Syracuse is shrouded in gloom because heavy pillars keep out the light. Black walnut and horsehair furniture add further gloom to the interiors. Tariff becomes a political issue; there's a panic in 1837, and gold is discovered in California in 1848. Hard cider is a political beverage. Gas is burned in the chandelier; the daguerreotype hangs on the walls, and the Joneses dance the polka at parties. Mrs. Jones, in an enormous hooped skirt, sings hymns and sentimental ballads accompanied by the harpsichord. She reads *Godey's Lady's Book*, *Harper's Weekly*,



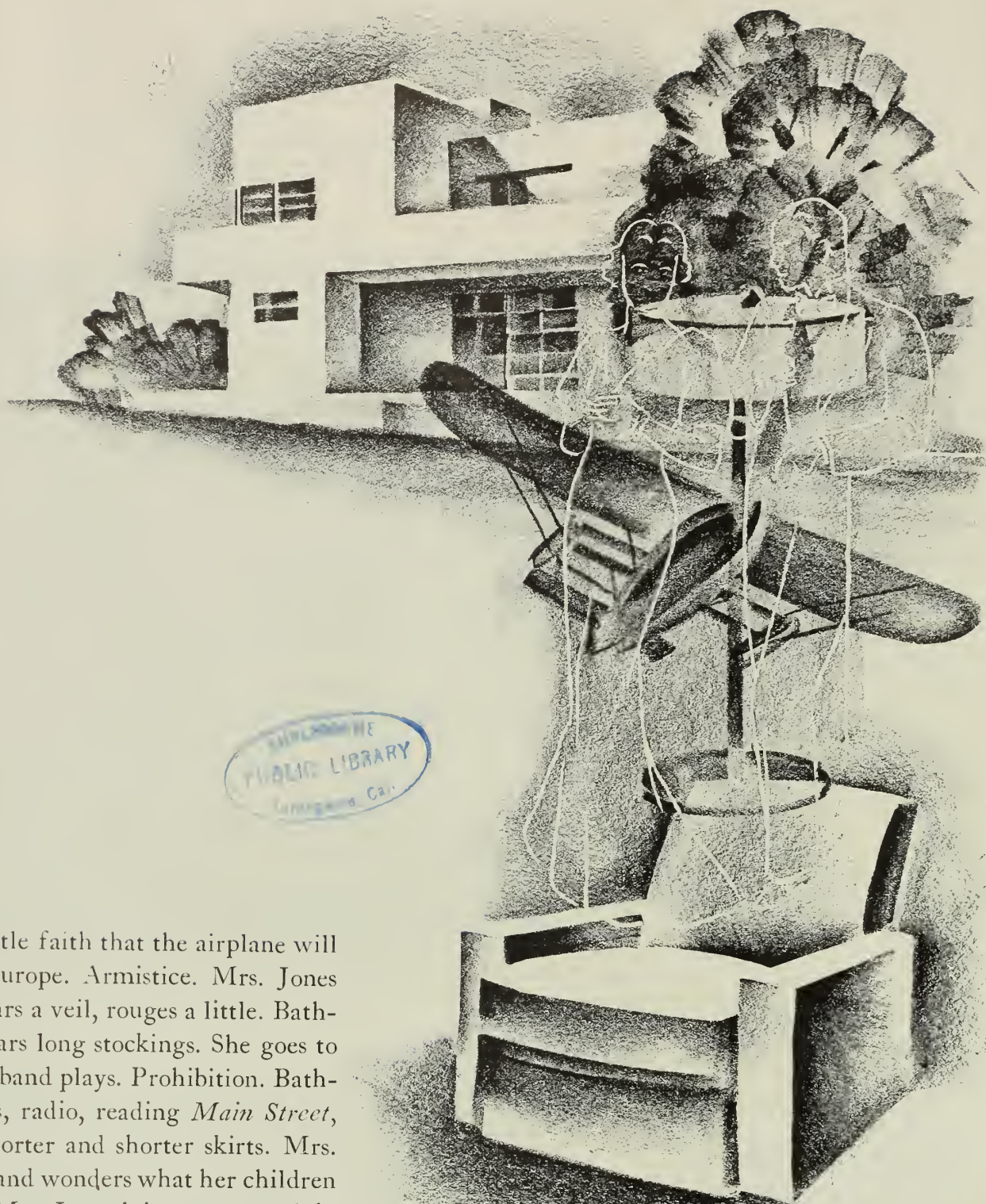
Emerson, Thoreau, Emily Dickinson and *Uncle Tom's Cabin*. The Joneses become acquainted with the notion of abolition and women's rights. Lincoln is elected President in 1860. Civil war. Corruption. Another panic in 1873. Industrial revolution coming fast. Wildcat speculation. New rich. And the mélange of decoration in houses—Swiss chalets, old English, Gothic, Anglo-Norman, with cupolas and mansard roofs indiscriminately abounding. Mr. and Mrs. Jones build a brownstone house on Fifth avenue, New York. They make the "grand tour" of Europe. They bring back Italian baroque fireplaces, Gérôme or Bouguereau and old masters for their walls. They buy an American landscape of the Hudson River. It is the gilded age and Mrs. Astor is their social leader. Their house knows the what-not, the ottoman, kerosene lamps, Oriental rugs, artificial flowers, pin-cushions, peacock feathers, fans, the Roger groups, Venus of Milo, a piano, and finally golden oak. They go to Newport in the summer and to Saratoga Springs. They wonder at the Flatiron building and the completion of the Union Pacific. At the Columbian exposition in 1893 they see a transportation building, unlike the rest, designed by Louis Sullivan out of the unheeded idea that "form follows function." The Joneses prefer the interior of the Waldorf-Astoria and especially as it is transformed into Versailles for the Bradley Martin ball in 1897. The Joneses install a pipe-organ. They dance the two-step and the waltz alternately at the cotillions. They add bathrooms and central heating. They drive around Central Park in a carriage with two men on the box. Mrs. Jones rides a bicycle at Newport and wonders secretly if she looks like a Gibson girl. They use the telephone cautiously.





IN THE TWENTIETH CENTURY — IMPECCABLE TASTE AND MODERN

Mr. and Mrs. Jones are conscious of being rich; they also suspect that their pillage of Europe has been a little wholesale. They give their collection of paintings and tapestries to a museum. "Correctness and good taste" are in vogue. Exact copies or nothing. The architects, Hunt, McKim, Mead and White, Goodhue, and Cram, have taught them period styles and discretion. Stanford White imports an interior for them with the charm of the Old World and very beautiful antiques rise in price; the spurious is manufactured freely. The decorator who knows her periods, her markets and refinement comes on the scene. Moving into an apartment from a house demands less clutter. Mrs. Jones has an "electric" but finds it awkward to enter in her long skirt. Mrs. Jones smokes on the way to the opera, and sees some abandoned plays by George Bernard Shaw. She knows a parlor socialist. Mrs. Jones wears her hair in a Psyche knot, a sheath gown, discards her petticoats, and dances the one-step, the fox trot, and turkey trot. She believes in suffrage. The Joneses prefer the opera and the theatre to the vulgar *Perils of Pauline* in the nickelodeons. When they drive in their high and open car to the country, Mr. and Mrs. Jones wear goggles and linen coats; the roads are dusty. They gape and shudder at the Armory Show of French moderns in 1913; they admire the Woolworth Tower; they snap on the electricity when they enter their town or coun-



try house. They have little faith that the airplane will ever be safe. War in Europe. Armistice. Mrs. Jones rides in a limousine, wears a veil, rouges a little. Bathing at Newport, she wears long stockings. She goes to tea dances where a jazz band plays. Prohibition. Bath-tub gin, cocktail parties, radio, reading *Main Street*, playing Mah-jongg. Shorter and shorter skirts. Mrs. Jones casts her first vote and wonders what her children are coming to. Mr. and Mrs. Jones join a country club, seldom pay calls anymore, despise Victoria and the Puritans, are unshockable. They take Europe for granted. Mrs. Jones bobs her hair, does cross-word puzzles, learns Contract, thinks of leaving Mr. Jones who is just a business man, but gets psychoanalyzed and stays with him. Mr. and Mrs. Jones buy a Picasso, play a good game of tennis, and Mrs. Jones now wears a one-piece bathing suit even at Bailey's Beach. The Joneses count twenty new skyscrapers on the New York skyline. They soar to new riches on the bull market. Crash. End of prohibition. A little more formality again. Talk of economics and mass production; beauty in the machine, a frank use of new materials, American architects, novels and art. Sun-tan. The Joneses now travel as much by airplane as in their streamlined car. Having pretty well absorbed through four centuries the culture of Europe, now forlorn, they begin to seek "a positive and fruitful interpretation of life" in America. R. P.

ORIGINAL EIGHTEENTH CENTURY FRENCH

THE PAST SERVES THE PRESENT

MOST of our houses and apartments today are furnished in copies or originals from the craftsmen of Europe. We live in rooms out of the eighteenth century of France or England or out of the Victorian period. The changes which our decorators have effected are those of greater simplicity, gayer fabrics, and more air and light. We have so absorbed the culture of the old world that our choice of antiques is in far better taste than it was not so long ago. But even yet we, as Americans, show no particular originality, nor no very impressive effort to make our surroundings fit our day and age. Goethe himself wondered about the value of living continuously "under the influence of a bygone time." Familiar objects, preferably those that surrounded us in our childhood, mean protection and "home."



KURT SCHELLING

A CONTEMPORARY MUSIC ROOM DESIGNED BY McMULLEN FOR THE RECENT FINE ARTS EXPOSITION



MODERN PAINTINGS AND DIRECTOIRE ANTIQUES IN THE CHICAGO HOUSE OF C. H. CHADWICK

AND CONTEMPORARY ADAPTATIONS



A ROOM OUT OF THE PAST: A FRENCH REGENCE BALLROOM AUTHENTICALLY REPRODUCED BY MISS GHEEN, INCORPORATED, FOR MRS. JAMES B. HAGGIN

MATTIE EDWARDS HEWITT

THE music room shown by McMillen, Incorporated, at Rockefeller Center last month was derived from the delicacy and elegance of French eighteenth century designs. But the contemporary flavor that has been added establishes a fresh and striking mood. Half columns without capitals or bases frame the green and white panels by Bernard Boutet de Monvel which set the color scheme of the room and break up the bare white walls into a suave design. The hardwood floor was ebonized, brass inlaid to form a repeated pattern. Indirect light was concealed in the cornice, and the brilliant old Bristol chandelier was also wired for indirect lighting. The antique white chairs were covered with fabrics specially woven for this exhibit.

The living room shown below the music room, opposite,

was decorated by Arthur Heun. Here, contemporary paintings and sculpture and fresh colors give renewed life to precious French Directoire pieces, all signed and pedigreed. Above the eighteenth century painted clavecin hangs Picabia's portrait, *Fiancée*. Plain citron colored walls and a pale pink ceiling frame the elaborate furniture.

In the French ballroom on this page, we have the essence of fine period rooms. With the utmost fidelity to tradition, Miss Gheen has reproduced carved walnut panels in the Metropolitan Museum, hung an eighteenth century French tapestry and a Greuze portrait. The sofa is covered with rare needlework on a white ground, the chairs with embossed ruby velvet. The old rug is magenta and green in color.

ORIGINAL EIGHTEENTH CENTURY ENGLISH



NORMAN TAYLOR

GEORGE FIRST ENGLISH LIBRARY EXHIBITED BY ARTHUR S. VERNAY, INCORPORATED, AT THE FINE ARTS EXPOSITION HELD IN ROCKEFELLER CENTER

THE fine old pine paneling in the Vernay exhibit is dated 1730. It was stripped from a larger library in Stourbridge, Worcestershire, and put together minus a panel or two to make the smaller room at the Exposition. The mirrored panel over the desk almost reproduces the fireplace mantel which is reflected. Originally covered with several coats of paint because painted surfaces were the fashion, the wood was preserved much better because it was concealed. The carved cornice, the mirror panel and fireplace mantel are more richly ornamented than most rooms of the period. A Wedgwood bust is above the mirror. The figure on the revolving bookstand is Ralph Wood's Tobey jug, familiarly known as The Thin Man. The furniture is all early Georgian. On the desk, a pair of Waterford crystal

lusters sparkle against the somber richness of the panels.

At the top of the opposite page, a living room reminiscent of the eighteenth century tradition adjoins a music room in which modern influences are reflected in curving walls and mural decorations, in wide doorway and bare floor, all used as candid expressions of a new morality in interior design.

Below, strong wall contrasts distinguish a present day apartment from its inspiration. Deep blue-green walls and Venetian blinds are sharply outlined with white. A bare white niche holds the piano; two slim shelved niches, also white, flank each side of the carved white mantel. The rug and leather chair are in warm fawn tones. The chintz chairs are green and white.

AND CONTEMPORARY ADAPTATIONS



BURLINGTON
PUBLIC LIBRARY
511 E. GALE, ILL.

JESSIE TARBOX BEALS
LIVING ROOM ADAPTED FROM THE EIGHTEENTH CENTURY STYLE, IN THE HOME OF MR. AND MRS. RUSSELL S. WALCOTT IN BARRINGTON, ILLINOIS



KURT SCHELLING
EIGHTEENTH CENTURY DESIGNS AGAINST A CONTEMPORARY BACKGROUND IN THE NEW YORK PENTHOUSE OF MR. AND MRS. HAROLD F. LINDER

ORIGINAL VICTORIAN IN AMERICAN



VICTORIAN DESIGNS IN A CONTEMPORARY SCENE. THE NEW YORK APARTMENT OF MRS. H. C. DIMOND. WILLIAM McKNIGHT BOWMAN, DECORATOR



THE LIVING ROOM OF THE SAME APARTMENT: THE PLAY OF LIGHT AND DARK DRAMATIZES A SIMPLE INTERIOR

KURT SCHELLING

AND CONTEMPORARY ADAPTATIONS



VICTORIAN DRAWING ROOM ARRANGED BY THE MEMORIAL ART GALLERY OF ROCHESTER, NEW YORK, IN AN EXHIBIT OF "A CENTURY OF INTERIORS" LODDER

VICTORIAN effusion has been obliterated from the rooms on the opposite page, while the charm of some of its pieces has been retained and made more pronounced against the smooth background of contemporary simplicity. In the hallway, a cream wall and ceiling permit gay blue chintzes. A burgundy carpet paves the way to the wine-red walls of the living room beyond. Doors, blue like the chair coverings, are wide and gilt lined. Two Venetian Victorian candelabra hang above the Victorian sofa. In the living room, also illustrated below, a white ceiling, white whatnots and picture frames, a beige, small figured rug, straight beige hangings and Venetian blinds offset the deep colored walls. The Empire mantel has straight simple lines, repeated in the pair of doors at the right. The chairs at either

side of the fireplace are covered with a neutral-toned velvet corduroy on the outside, and a wine-colored satin for contrast inside. Beige and brown striped chintz was used on the smaller chairs. Over the bookshelves, Mrs. Dimond has placed the portrait of George Washington which hung in her father's office when he was governor of Ohio.

In the room above, we have the full flowering of the Victorian era, its luscious carvings and its over-zealous acquisitiveness. The Aubusson rug adds pattern to the already excited wallpaper; carved bonnets and figured lace curtains conceal natural light and its source. Elaborate crystal chandeliers and fussy candelabra give the only light. Ornate objects under glass impart that burial-ground-of-treasures air that characterizes this excrescent period.

THE PRESENT SERVES THE FUTURE

TO those of us who continually associate with furniture chosen from the finest periods in European craftsmanship, modern interiors are something of a shock. Yet we venture to prophesy that these rooms will be more like the rooms our children will live in than those shown on the foregoing pages. For here is space consciously organized to take care of the needs of people living today. That is the first premise. Variations in design are dependent on the materials used and the architects' sense of color and form. Among the best examples of the new style are these rooms completed during the past year. Much has been done in the name of modern in other places that abuses the basic principles of the work. A study of these particular designs will best indicate the beginnings of new purposes and new ideas.



DINING ALCOVE, CONTEMPORA HOUSE, DESIGNED BY PAUL WIENER. THE FAR VIEW IS DECORATION



DINING TABLE OF GLASS AND CHROMIUM. APARTMENT OF MR. AND MRS. CHARLES ROSS

YEAR'S BEST MODERN

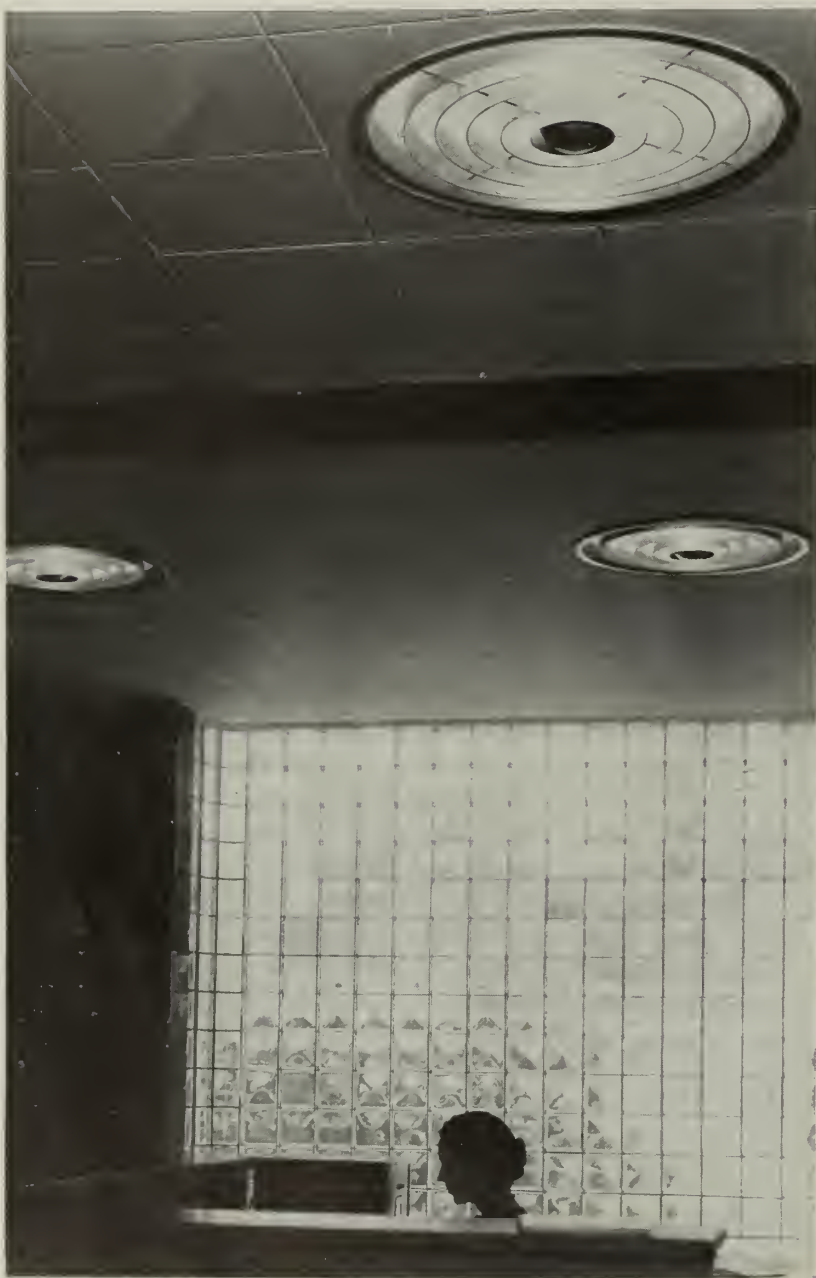


IN THE STUDIO APARTMENT OF MR. PHILIP JOHNSON, WHICH HE DESIGNED, ROOM OPENS INTO ROOM WHEN THE CURTAIN WALLS ARE DRAWN

THE compact, box-like arrangement of special rooms, bounded by four walls each, disappears in the modern interior. Movable planes, of curtains or screens, better accomplish privacy when that is wanted, or wide open spaces when they are preferred. In all three of these photographs, the architectural juxtaposition of lines and surfaces is evident. In the apartment of Mr. Johnson, the dark blue curtains in the foreground separate the living room from the hall, and the neutral curtains beyond divide hall from library or work room. Thrown open, as they are in the picture, the entire apartment becomes one room. The dining room of the Contempora House can be thrown off the living room area as a unit of space by the drawing of wide curtains. The dining table in the Ross apartment, quickly

cleared and cleaned of its simply shaped dishes after each meal becomes a table for books and magazines at other times of the day. In each one of the houses, both the illusion of space and actual space is gained by reducing furniture to the necessary pieces only, by the use of horizontal lines, or vertical lines that carry the eye continuously up or around, and by plain fabrics or floor coverings. The architecture of the whole is a considered arrangement, and there are no decorative incidentals except growing plants, or in Contempora House, the view through the wide door-window. Arrangement of mass and line in pleasing proportion is now and always has been the purpose of craftsmen and architects—but apart from this heritage, there is little in these rooms that suggests the past.

A S E L E C T E D R E V I E W O F T H



WORKROOM IN THE HOUSE OF WILLIAM LESCAZE, NEW YORK ARCHITECT



KURT SCHELLING

LIBRARY DESIGNED BY WILLIAM MUSCHENHEIM FOR MRS. IMMO GULDEN

THE modern interior architect works as much as he can in the new materials. It is his business to use the latest manufactured products, testing them practically, and devising with them interiors that are not only especially useful but also pleasing to the eye. William Lescaze recently designed his own New York house. It is distinguished by the wall of glass brick. The wall is sound proof, insulates against heat and cold, diffuses a restful light, and adds its own decorative gaiety to the interior and exterior. It extends across three stories of the façade, and is here shown from within, in the studio downstairs and in the living room on the top floor. The architecture of electricity is the modern's special province, too. He builds his fixtures into the walls and into the room's design. In the Gulden apart-

ment library, the vertical light extends from couch to ceiling; in the Contempora House kitchen, the panel of light is at the left of the sink. Both are placed at the most convenient point in the room and both are so designed as to add to the unity of the whole. The circles of light in the roof of the Lescaze rooms are obviously decorative. Mr. Muschenheim has used panels of cork for the wall of the nine foot square library, so that paintings can be freely hung or removed from the wall. The furniture is grouped so as to add to the horizontal lines of the rooms and in such a way as to give free moving space in the center. Metal ice-box, frame, and sink in the kitchen shown are standard pieces fitting precisely the shape of the room, and thus making order and beauty.

YEAR'S BEST MODERN



RECEPTION ROOM ON THE TOP FLOOR IN THE TOWN HOUSE OF MR. AND MRS. WILLIAM LESCAZE, SHOWING THE GLASS WALL ON THE STREET SIDE



A SCIENTIFICALLY PLANNED KITCHEN IN THE HOME OF PAUL WIENER, ARCHITECT, IN NEW CITY. GLASS WALL AT THE LEFT IS ILLUMINATED

TEN YEARS FROM TODAY—maybe

WE have asked politicians, architects, decorators, designers and merchandise experts to predict the lay of the land a decade hence. Ideas on the future of houses vary from the efficient machine-produced unit to the ideal menage for men only. There is the bird-house variety and the noiseless, dustless, workless house. There is the streamline house and the house with the high fence around it. Out of a variety of possibilities, it is our hope that you will find something stimulating, and applicable to the most personal of all houses—your own. THE EDITORS.

THE HONORABLE HAROLD ICKES, SECRETARY OF THE INTERIOR. "I venture to envisage future years when the country will be so impressed with the desirability of decent housing for all of our citizens, and so convinced on the basis of past experience that desirable housing can be achieved at a cost within the reach of all, that the nation, as well as the states and the municipalities will all join in a movement that will provide a home fit for human beings for every American family. For the first time in its history the Federal Government has engaged upon a program of clearing slums and erecting in their place well designed, healthful, low-rent housing. We are at last combating the slum evil that exacts such a heavy toll in human misery and economic cost."

THE HONORABLE JAMES A. MOFFATT, FEDERAL HOUSING ADMINISTRATOR. "The house of the future unquestionably will be influenced by the disposition of the new and many convenient units that make up its component parts, both as to interior and as to exterior. Utilitarianism in the home, and at the same time a preservation of those artistic ideals of planning and design that have been inherent in the true American dwelling place, will more and more be the objective of our architects and builders. The craftsmen who put together our homes find evolving each year from our keenly alert industries, products and materials that give them wider scope in providing these features."

PHILIP JOHNSON, DESIGNER. The steel structure will influence wrist watches as well as houses. There has been nothing new since the Gothic, until the modern steel structure. During three years' working with the Museum of Modern Art he has seen the style spread widely. Howe and Lescaze and Neutra are fore-runners. Functionalism is not the answer to architecture. If so, an engineer could build a house. Mod-

ern is not modern just because it is not traditional, nor because new materials are used. Marble will always be used in building because it is beautiful. There was more glass in the nineties than there is today. Everything will move toward a unified style. There will be no such thing as a decorator. The architect must design interiors, too.

HENRY DREYFUSS, DESIGNER. Modern houses within the reach of all, modern for the masses, modern houses that are good machines, modern houses that fit the sixty million are the future houses that bring a light to the eye of Mr. Dreyfuss. The collector's impulse, he feels, is dusty. The contractor's touch is obsolete. Houses for the masses, he thinks, will be like automobiles. Few demand a custom-made car. The problem is too well solved. This means everyone will have the services of the best architects, the best designers and the best manufacturers. There will be more utility per square inch in a forty-dollar-a-month house than there is today in the high-priced house. And they can all be rose covered! The only thing that bothers Mr. Dreyfuss is adapting the same type of house to the desert and the Berkshire hills. No predictions. He's puzzled there. The future will have to work that out.

GEORGE SAKIER, DESIGNER. It is impossible to predict the future in design unless one knows social changes. Louis the Fifteenth couldn't predict the Empire style. There was an unpredictable difference between the First and Second Empires. . . . The trend is toward prefabricated units, not houses. . . . Functionalism is not enough. A tent in the desert is the most functional thing in the world. . . . Mankind has a certain affinity for certain types of materials—an affinity which exists deep in the consciousness. Only when price is predominant are substitutes accepted. . . . We have had corrugated steel warehouses for twenty-five years, but I doubt if we



will have corrugated steel houses. Only price mattered with them. No one cared about consulting the subconscious. Machine-made furniture of today cannot be heirlooms of the future because it lacks human warmth and frailty. But that does not mean it is not good design.

RAYMOND LOEWY, DESIGNER. The streamline comes to the railroad like a shot in the arm, according to Mr. Loewy. In the next decade the train is going to take the lead again in transportation. The automobile has been in the limelight for the past decade, but the trend in transportation, he predicts, is about to swing in the direction of railroad and airplane travel. "The next few years," he says, "will see changes in train travel we do not even imagine now." Streamlining will increase speed; air conditioning will bring comfort; new design, luxury. Safe transportation will transform our whole psychology of thinking about space—even our commercial and political thought will move to a new tempo.

NATHAN GEORGE HORWITT, OF DESIGN ENGINEERS. "Art and sculpture will be broadcast into the home just as music is today. The broadcast station will be a central museum. The art will be better. More people will enjoy it. Pictures will cease to be a mere barometer of wealth or a fixed accent of interior decoration.

"There will be a better social arrangement, I hope making better people, who will ask for better design." Things, the mechanics of living, will constantly decrease in importance as they are completely mastered. Houses will be much alike—the great economy of mass production makes this inevitable. Power for running the machinery of the house will be distributed in a central core from a single unit—possibly some sort of photo-kinetic cell. Rooms will be light and spacious with fabric curtains to subdivide them at will. These curtains will be sound proof, insulated and colorless so that any given color can be directed on to them by a device concealed in the wall. There is no sense in allowing fabrics to impose one color on us longer than we wish.

WILLIAM LESCAZE, ARCHITECT. He has the only modern house in New York. One wall is built on an angle to permit a sunny room on a north façade. The front façade has thick vacuum glass which admits light but shuts out a dull view, noises, heat, and cold. The house works. This, he feels, is a reasonable thing to ask of all houses. He feels the house of the future must serve man's needs and habits and that the emphasis must be on the function within. When the inner function is solved with the greatest clarity and intelligence, the outward form will express the esthetics of modern architecture. Automobiles increase their efficiency each year. Airplanes and autogiros will some day be in general use. These factors and the attitude of mind accompanying their acceptance will make for several widely scattered, compact living units rather than one expensive and expansive one.

DOROTHY SHAVER, VICE-PRESIDENT OF LORD AND TAYLOR. "Maybe the future will take some of the headaches out of home building." Conceivably by the same plan which made the automobile popularly accessible, the buying of houses will be made easy. Houses, like cars, will be taken in our stride. She suggests that the static which surrounds décor may vanish and that decorating houses will become what it is, a refreshing, vital experience. That the absolute right and wrong may be deleted from decorating vocabularies and the fun of adjusting and changing on the personal creative plan will come into its own.

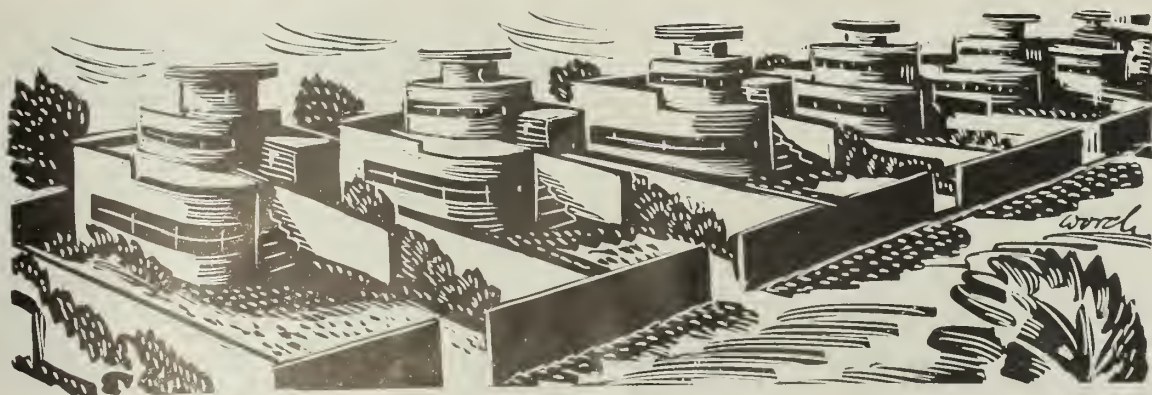
GERTRUDE GHEEN ROBINSON, DECORATOR. Although she has contributed some of the most distinguished period rooms in the country, she is fascinated by modern design. Traditional or modern, all rooms, she says, must be contemporary in the sense that they absorb the advantages of modern developments. The modern lighting, backgrounds, materials and new uses identified with the modernist must be part and parcel of the rational approach to interior design.

MR. CARL SCHMIEG, OF SCHMIEG, HUNGATE AND KOTZIAN. A cabinetmaker for forty-eight years. The future holds much more interest for him than the past, and he is ready to admit that it is far more important. Because a new social state seems inevitable, he is prepared for change in every aspect of our national existence.

His most exciting conviction is that the occupational problem contains the answer to the future of design. If energies can be directed to vast enterprises, the talents that were absorbed in minute carvings and elaborate ornamentation will not need to concentrate on the furniture industry. It will be enough to emphasize the beauty of materials and surfaces.

PAUL HOLLISTER, PUBLICITY DIRECTOR, R. H. MACY. "The future," says Mr. Hollister, "is anyone's guess." He visions tiny estates, snug, compact with an outdoors and indoors carefully plotted, and separate from the neighbors. There may be more efficiency in the use of space. Small areas such as corners between doors can be made to produce. The trend is already that way. Note baby grands, the radio in the lamp base. There may be more ship construction in houses. Forms will probably continue to follow the lots and lots are rectangular not circular. He hopes and thinks there will be a revival of gardens—"just another room on the little lot"—and of fences. Quoting Robert Frost, "Good fences make good neighbors." They build up pride and individuality and privacy. Now that the open road has been exploited and restlessness has been given full sweep, he predicts that we shall return interestedly to our own sanctum sanctorums.

MRS. McMILLEN OF McMILLEN, INCORPORATED, DECORATOR. Whatever else, we shall not go backward. At present the practice is putting old pieces of furniture into modern settings. A



contemporary style is being developed. The natural trend is to progress from here. The reason that architects are decorating and decorators are designing is because of the depression. As soon as there is a heightening of activity in the building field, architects will have all they can do to build houses, and decorators to furnish them, and designers to supply the special creative parts necessary to their perfection. The mere covering the market which is part of every decorator's job is a specialized pursuit. In fact, decorators need as stiff and as individual a training as architects. Mrs. McMillen does not predict the bizarre, windowless home, nor the scientific machine, nor brutal, hard decoration. Human nature is too easily bored, too many sided for that.

ALEXANDER ARCHIPENKO, SCULPTOR AND PAINTER, thinks America will have caught up with Europe, artistically speaking, in two or three years. In the future he sees America as the likely center of both art and science. But he thinks something will emerge in the future which is not nationalistic, but for all people. Maybe a new science, maybe a new comprehension of art. Someday "politics" may be an obsolete word. Cities are bad incubators of artistic impulses. Creative effort works best in the open country, he believes. Californians, he thinks, are more creative than New Yorkers. The city has a super-being which absorbs the individual. Cities breed good technicians, but artists need to be alone to create.

RALPH T. WALKER, ARCHITECT, VOORHEES, GEMLIN AND WALKER. "Change is emphatically certain. Youth is in revolt. But you cannot transplant a house directly from Germany or France and have it fit America. National aspects of living will continue to have their effect on the house of the future. To get people to accept a new type of architecture there has to be a kind of psychological build-up." The modern style must become warmer, he thinks, before it will be generally accepted. The corollary to machine production and increasing automatic control may be a revival of the arts and handicrafts as leisure time activities. Mr. Walker thinks that new materials may be shaping the house of the future.

PROFESSOR JOSEPH HUDNUT, DEAN OF THE SCHOOL OF ARCHITECTURE, COLUMBIA UNIVERSITY. "American architecture is being revolutionized by science." He believes that the new relationship between social science and design will create forms undreamed of in traditional architecture. It is not likely we will return to the complacent mercantilism which expressed itself in a skyscraper masquerading as a cathedral. The new order will demand of architects different functions and aptitudes from those demanded today. "We do not ask the architect to tell us again that Rome was magnificent and Amiens sublime, but, if he can, that our own world is not

devoid of significance. The exploitation of new resources will give freshness, variety and realism to his art. There is no fundamental principle of design," he added, "that will be challenged."

MILTON SAMUELS OF FRENCH AND COMPANY, ART DEALER AND DECORATOR. Antique furniture and objets d'art remain a living and unchanging ideal as important to mankind as the belief that it will some day find its way to an ideal order.

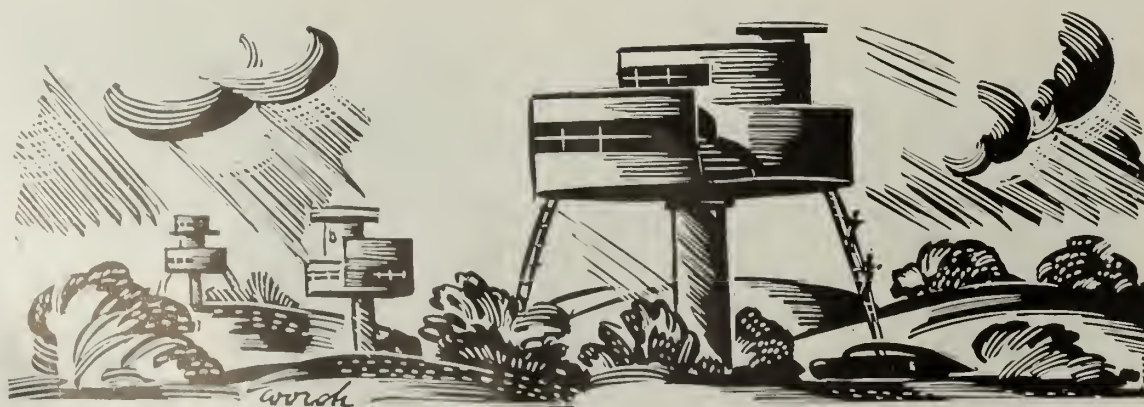
He is certain that modern architecture represents an inevitable and significant progression toward design that will reflect and serve our age. That it will affect the decoration of fine homes, he is inclined to doubt, except that air conditioning, scientific lighting and fresh, contemporary backgrounds will become the commonplaces of interior plans. He sees private apartments reflecting personalities who like himself worship the old and the historical, regardless of modern façades and modern technologies. More and more, perhaps, there will be a blending of old and new.

J. MORLEY FLETCHER, DECORATOR. An Englishman sought out for English eighteenth century rooms (but not, he says, because he prefers them). He would like to do modern rooms. In the most unexpected places, he hears old ladies say about modern interiors, "Have you seen; have you heard; did you notice?" He sees a future revolution; not a bloody war, but a change in the general conception of modern. He finds that many people have been quite unconsciously influenced by its development. Everywhere, the most successful traditional interiors have utilized the contributions of the modern group. He hopes that modern design, which was distorted at birth, will be reborn—this time not without a caul.

BRUCE BUTTFIELD, DECORATOR. "I *am* hoping that people will leave behind them that abomination of contemporary fashions 'it's chic to be different.' Perhaps the future will teach them a more productive axiom; 'it's natural to be yourself.' They may learn to follow their own instincts and get out from under the débris of accumulated fashions set by magazines and shops."

The East fascinates him; he is excited by the vitality in Persian, African and Japanese forms. He sees a more absolute relationship between decorator and architect to create the real environment which reflects lives and personalities. Neither one can survive without the other. The decorator who is not equipped to design forms to meet an individual taste and problem must cease to exist in the decorative arts. He finds no place in the future scheme for assemblers.

THOMAS CRAVEN—ART CRITIC AND AUTHOR OF "MODERN ART." "During the next decade, before a proper balance has been struck between subject and composition, we shall be deluged with horrible story pictures. I can bear it. They will be better than the dry-bones of abstractionism. . . .



"It would be a fine thing, if we had in America a dominant idealism, a spiritual force uniting artists in a common purpose, making them practitioners again, affording them legitimate markets, and circulating their pictures. But I see no signs of the coming of this Utopia. In the absence of a Utopian scheme, the artist must adapt to realities, put living above painting, and do his best in the worst of worlds."

ROSE CUMMING, DECORATOR. She sees no signs and portents which bespeak change in the future. More discrimination, perhaps, but nothing to erase our reverence for the relics of past ages, or the instinct to possess them ourselves. She is dismayed by the wastefulness which strips old backgrounds in order to reduce them into simple settings for contemporary interiors. It is an expense she would rather see put into fine old furniture and objets d'art.

A WOMAN OF EXPERIENCE WHO HAS SEEN MANY CHANGES. "The house of the future will be governed by air conditioning and indirect lighting. Velvets, heavy hangings, long and thick piled rugs will be replaced by close-woven fabrics, screens, and strip carpets and bare floors. Dust-catching chandeliers, complicated wall brackets and lamps will give way to strong and adjustable indirect lighting. Small curios and objets d'art will be retired to shelves flush with the walls; books will also be placed in sunken glass-doored cases.

"Overstuffed furniture will be made to fit the figure, so that pillows will be no longer necessary. Over the springs and stuffing of furniture will be dustproof fabric—tapestry, very finely woven linen or cloth, or leather. Valuable antique tapestries and velvets will ultimately find their way to museums. Wall spaces they formerly covered will be devoted to murals or hung with paintings framed permanently in the wall. Moderate-priced old fabrics will be cut up into screens and chair seats. Only such pieces of antique furniture as are really simple and fine will fit well into the houses of the future."

MRS. E. ROLAND HARRIMAN. "My house ten years from now will be just about as it is today. I like old things that give a sense of tradition, really fine old things . . . not necessarily of one period, but generally English. A house should reflect the personality of its owner . . . so much so that a guest walking into a room would know to whom the room belonged. I like an occasional simple modern piece. Good modern accessories and paintings should be able to fit into a background of good old furniture.

"I am leery of the trick luxury gadgets, but will install in an instant any modern scientific developments that lead to more efficient housekeeping and living. Unless air conditioning takes great steps forward in the next ten years I will not dream of using it. So far nothing has been invented that can beat natural fresh air."

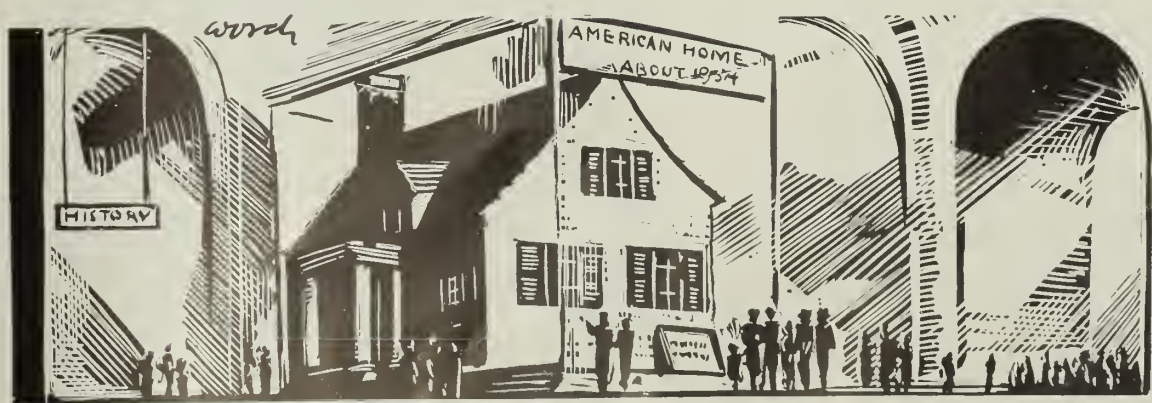
GLADYS BOLLMAN, AUTHOR. "The scene I see ten years ahead is of people sitting in a room in which everything is strange and unrecognizable—furniture made from new substances. Things have been recombined and fused and new colors have been born. We are going to get more transparency into our mediums. Men will take more interest in the way houses are decorated. The rooms devoted to men's interests will be more important and interesting. People today live much too close to each other. The house of the future will give each individual greater personal independence."

A BRIGHT YOUNG MAN, AN AMATEUR DESIGNER. He hopes to bid a farewell to "junk" by 1945. He will have a modern house by then, he is sure, and there "will be very little in it which was made before 1935." He doesn't know yet what his house will look like exactly, and doesn't expect to until a few months before he moves in. New needs and new products keep bobbing up and changing his ideas about it. Architecture will be a clean, machine-processed form, expensive now, but reduced, he trusts, within reason in 1945 quantity production. As for household products in ten years, he expects mass production to lead them on the way of simplicity, quality and standardization. "My workshop," he concludes, "will not be in a dingy basement, and my television set will not be disguised as a spinet."

MRS. JAMES C. ROGERSON, DECORATOR, ARDEN STUDIOS. She is curious and excited enough about the future to try to penetrate the veils that obscure it. She wants to enjoy the adventure of modern design, and to continue to use with discrimination and logic the beautiful old things she loves, in contemporary settings achieved only by the modern viewpoint, by scientific lighting, new materials, and air conditioning.

The re-creation of Victorian fashions awakens no sympathetic stir, and the modernizing of any period designs represents to her neither flesh, fish nor fowl. It forfeits, she says, the virtues of both the old and the new. She is waiting for modern design to end its war of *isms* and *ologies* and settle down to distinction. It will then be as beautiful, she thinks, as any other period of design.

MRS. S. HIGGINSON CABOT, JR. has already found her room of the future. It will be just as beautiful in a hundred years, she believes, as it is today. It is a large country room with a high ceiling. When you enter you face a curved window through which trees and woodland can be seen. At the left, a low unframed fireplace; at the right, another door. The walls are bare and white. There is a piano, sofas, big tables with books. She does not say what period it is, if any—or whether it is what we know as modern. It does not matter, she says. It is all so simply designed and arranged, so livable and satisfying, that she feels sure the future will find it equally so.



THE CHANGING SILHOUETTE

CABLE FROM MARS—IS IT TRUE THAT THE SHAPES OF THE EARTH ARE CHANGING? SHADOWS SEEM LONGER SLIMMER AND SQUARER STOP LINES MORE REGULAR MORE BULK SURFACES STOP EXPLAIN

Even Mars has caught on. Twentieth century changes begin to excite comment.

Tracing the shapes of upholstered chairs used predominantly since 1900 there is noticeable shortening of the legs, simplifying of the form and use of angles. The frog has changed into the pollywog.

Towle, silversmiths in Taunton, Massachusetts since 1690, and today producing many of the most beautiful and popular flat silver designs in the country, show by the *Benjamin Franklin*, *Lady Diana* and *Aristocrat* the gradual change in the silver chassis since 1900.

Like other designers Towle has followed sensitively the functional philosophy. People eat faster, more daintily. So Towle silver is lighter, more graceful. The fork rests easily in the hand, the bowl is shorter; the knife blade is lighter at the base, narrower and less bulky. This silver moves with the sweep of a streamline train.

The mile-high engraved goblet belonged to the years of affectation. The moderately high tulip or flare goblet has held its own through a number of flurries. Now we have Steuben's Simon Pure crystal goblet with a square crystal base and stem.

Tea cups that toddled were born when there was time for balancing. Today the tea cup has settled firmly on the saucer.

Most of the recent changes have been functional. Some, however, merely adjust the look of things. That's optical functionalism. Once the eye gets used to elemental line it is uneasy in the presence of detours.

All forms on these pages are in use today.



UPHOLSTERED CHAIRS—MODERN, WING AND SLEEPY HOLLOW—FROM CHARAK



1934 ARISTOCRAT, 1928 LADY DIANA AND 1904 BENJAMIN FRANKLIN MARK THE CHANGES IN SILVER SILHOUETTE. TOWLE



SUBTLE METAMORPHOSIS OF THE STEMMED GOBLET. SQUARED STEM AND BASE IS THE MODERN VERSION, FROM STEUBEN



THE TEA CUP—NOW SQUARELY SETTLED—BACK THROUGH THE SLIMLY ROUNDED AND FOOTED VARIETIES. RICH AND FISHER



THE SYNTHETICS BECOME THE REAL



THE new materials — called plastics — have invaded every cranny of the modern scene. Their development has been so remarkable and swift that no future for them seems too impossible to the more lyrical prophets. These prophets see visions of ocean liners made fireproof with plastic laminated partitions; they visualize whole houses and buildings constructed of plastics. They look confidently to the time when automobiles will have molded plastic bodies, and airplanes molded wings.

Sometimes they talk like Mr. H. G. Wells. But there is nothing very revolutionary in what they say. Only a few weeks ago the S.S. Queen Mary was launched, her interior paneled with thousands of feet of fire-resisting Formica; at the present time a fifty-one family apartment house in Brooklyn is being remodeled almost entirely with plastic materials—walls, doors, moldings, bathrooms, kitchens, even the Venetian blinds and the shades to the indirect lighting fixtures. The project is sponsored by Modern Plastics Magazine. It is frankly an experiment—a stunt if you will. But stunts have made history before.

Then there is a young architect and designer who has plans drawn up and is about to build a house on East Forty-ninth street, using plastics for the interiors. Another stunt, perhaps. Or maybe an act of pioneering, as real as if he were driving a covered wagon across the desert.

Already an incredible number of automobile and airplane parts are made of plastic materials. The interiors of the new transcontinental fliers are done in Formica panels. The dashboard and most of the dashboard gadgets on a car are usually of plastics, and the steering wheel, gear handles, gear shifts, and brakelinings.

Come on a quick Cook's tour of the plastic landmarks of your daily life. The alarm clock which wakes you in the morning may be in a plastic case; the breakfast percolator and toaster probably have plastic handles and feet. The dials on the radio and the handle of your umbrella are likely made of some such material, and so is your

toothbrush. The elevator walls may be paneled with plastic boards. The telephone is molded from plastic material, both the instrument itself and many of the intricate parts of the machinery that work it. If you stop at one of the new cocktail bars, you will more than likely find the bar, the walls, the table tops all made of plastics. One manufacturer reports that from his product alone, more than 25,000 different objects are fabricated.

Strictly speaking the Plastic Age is no infant in arms. It began nearly a hundred years ago when a German chemist discovered guncotton. The first really plastic material, Celluloid, is a derivative of guncotton. It was perfected and patented sixty-five years ago by John Wesley Hyatt, who was trying to find a substitute for ivory billiard balls. His inventive spirit was cheered along by the fact that a prominent billiard ball company had offered a \$10,000 prize for such a material. Hyatt didn't win the prize, but he started something.

This Celluloid gave people ideas. In the first place it took colors well, and things made from it could be molded into shape instead of carved or cut. It was light and decorative. And chemists began to think if such a substance could be produced from nitrocellulose, why might it not be produced from other things?

From the beginning the drawback to this wonderful new material, Celluloid, was its inflammability. It didn't actually explode à la guncotton, but it did catch fire with the annoying readiness of a piece of paper. Meanwhile a French chemist was making experiments which led to the discovery of cellulose acetate. The Celluloid people began working in this direction and finally produced a substance with all the qualities of Celluloid, except that it burns reluctantly. Other companies manufacture similar products—probably the best known are Du Pont Viscoloid Company and Eastman Kodak Company. Home movie films are now made of cellulose acetate, but it is more expensive; so where conditions can be controlled, the original substance is still used.

The type of plastic known as casein was discovered in Germany three years before the century closed. Basis, skim milk. Some casein plastics are used today, and they have special advantages for certain kinds of work like costume jewelry, but the big field is the button industry.

PLASTICS TAKE MANY FORMS—THESE MYSTERIOUS SHAPES ARE BUTTONS, BRACELETS AND BUCKLES IN THE MAKING. THEY ARE PART OF THE BAKELITE CORPORATION'S EXHIBIT IN THE RECENT PLASTICS SHOW, SPONSORED BY MODERN PLASTICS MAGAZINE



EUROPEAN BEETLEWARE. THE AMERICAN BEETLEWARE COMPANY KEEPS THESE DISHES IN THEIR SHOWROOM AS EXAMPLES OF GOOD DESIGN

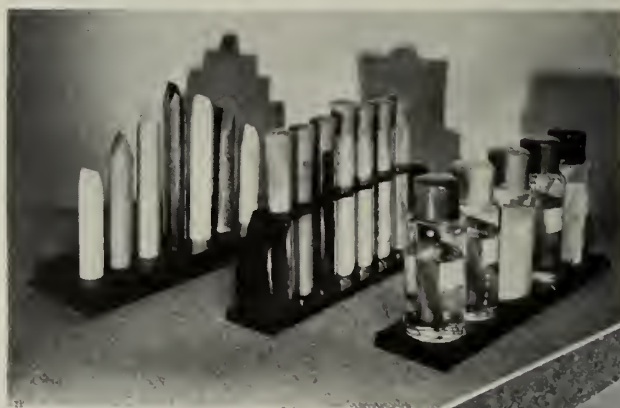
If it were not for the synthetic resins, however, I doubt if there would be any talk of a Plastic Age. They are versatile, comparatively inexpensive and strong; and of course they are the white hope of the people whose perspective includes the ocean liners, airplanes, automobiles, and housing projects.

Synthetic resins came in 1909, when Dr. Leo H. Baekland observed the strange behavior of phenol and formaldehyde when they got together under certain circumstances. He patented the results of his discoveries under the name of Bakelite, and the Year One of the Plastic Age can be chalked on the calendar.

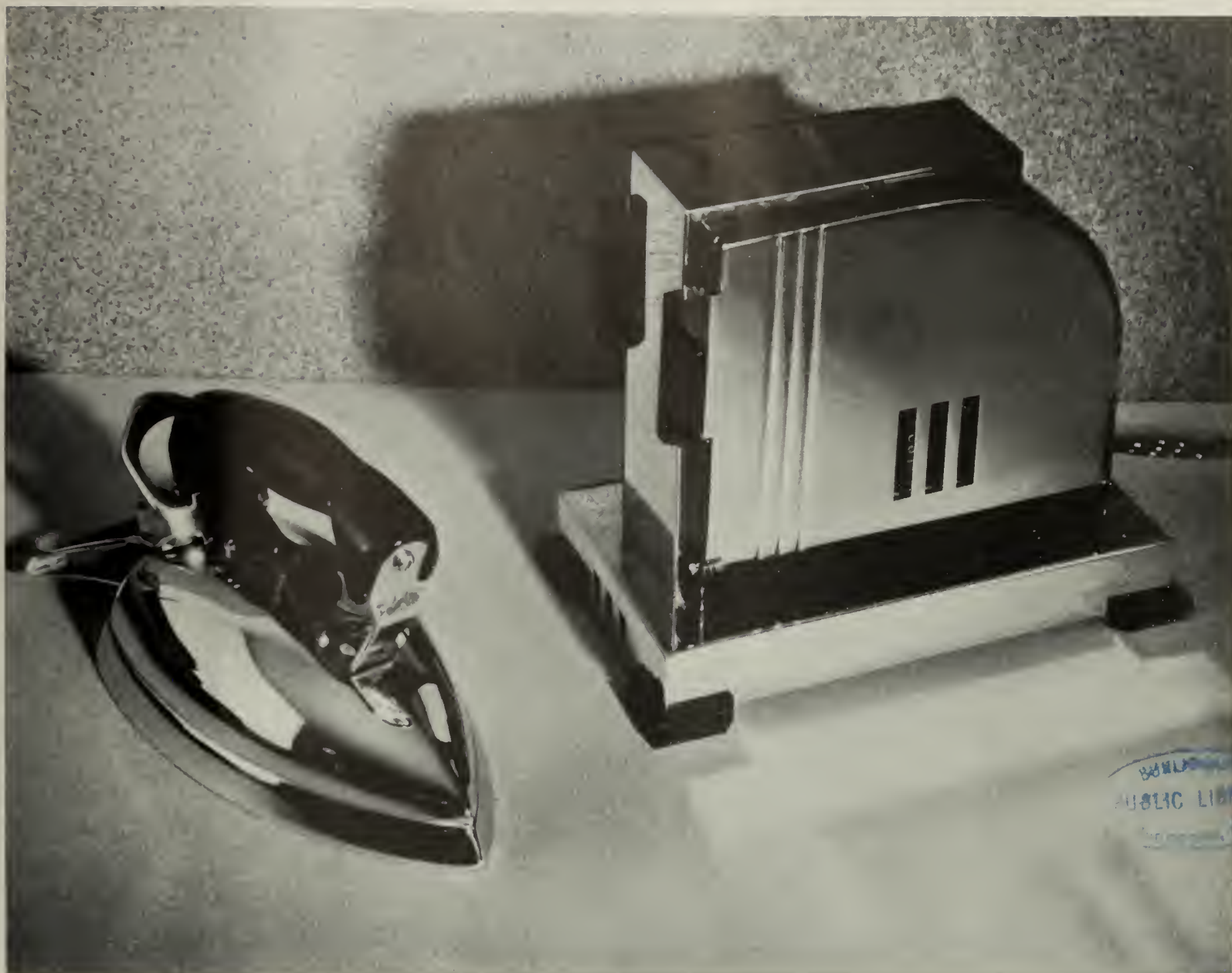
For Bakelite was full of a number of very desirable qualities. It could be molded into all sorts of shapes. It could be mixed with other materials such as wood, flour, asbestos, fabric and paper. And once the mixture "set" in its final form (under heat and pressure), its durability was unquestionable. It is harder by far than wood and has about the tensile strength of cast iron. It is unaffected by heat, cold, dampness, alcohol or most acids. It is lighter than metal, and resists fire.

If Celluloid was discovered because of billiard balls, Bakelite's beginning was much more technical. Dr. Baekland was looking for a material with a high power of insulation for use in electrical parts. So that was where Bakelite made its debut; and the intricacies of electrical systems, the telephone and machinery are still its big concern.

Decoration was an afterthought. Phenolic resins, of which Bakelite was the first but not the only one, are naturally black or brown.



THREE STAGES IN THE MAKING OF CATALIN—SOLID RODS AND THE LIQUID CHEMICALS THEY ARE DERIVED FROM, WITH THE INTERMEDIARY STAGE IN WHICH THE COLOR IS ADDED. CENTER: VINYLITE FLOOR TILES IN VARIOUS COLORS. RIGHT: SHATTER-PROOF GLASS, MADE BY CEMENTING TWO LAYERS OF GLASS TOGETHER WITH DU PONT PYRALIN—A NITROCELLULOSE PLASTIC



PHENOLIC IRON HANDLE, MOLDED BY KURZ-KASCH FOR KNAPP-MONARCH COMPANY. TOASTER WITH BAKELITE HANDLES. MODERN PLASTICS EXHIBIT



Other important phenolic resins are Durez, made by General Plastics; Resinox made by the Richardson Company and Textolite, a product of General Electric.

The problem of color was a long time solving, and there is still much work to be done along that line.

But color was bound to come. And it came with a new type of plastic—an urea formaldehyde, Beetleware to you. Why Beetleware is called Beetleware nobody knows, not even the Beetleware Company. The rather obvious explanation that it resembles the horny outside of the well-known insect is contradicted by the fact that in England where the stuff was invented they spelled it “Beatl”. The present spelling is conceded to be a rank Americanization, later embalmed as a trade name in the U.S. Patent Office.

The chemical name for plastics like Beetleware is urea formaldehyde, and they differ from the phenol formaldehyde plastics such as Bakelite in that the raw material is an absolutely clear, colorless substance. It “sets” at a lower temperature and has unlimited possibilities of attaining colors. The formula for making urea plastics was discovered in England back in 1917, but the Beetleware Company is only five years old. There are only two other urea formaldehyde plastics being made in this country besides Beetle—Plaskon and Unyte—and both are even younger.

The first things we saw in Beetle were unbreakable bathroom glasses. Now there is an array of dishes and bathroom gadgets. The



BAKELITE HANDLES AND KNOBS ACT AS DECORATION AND INSULATION ON THIS CHROMIUM COFFEE SET OF CHASE BRASS AND COPPER COMPANY

shades of some indirect lighting fixtures and automobile headlights are now made from the material.

All sorts of delicate and subtle colors are possible in these plastics. But so far we have only seen in this country the most elementary, usually because such articles have been made for the kitchen and bathroom and for picnicking. In Europe design has advanced further and some very attractive serving accessories have been produced.

In Germany during the war the scientists experimented feverishly to try to find a material to take the place of rubber. They didn't succeed, but they found the formula for the thing we know as Catalin. Catalin has on its conscience the best of the costume jewelry rage, and about every other slave bracelet, gigantic earring, glassy-looking ornament on ladies' handbags, hats and umbrellas is made of Catalin.

Catalin doesn't confine itself to personal adornment, however. It lends itself well to clocks, doorknobs, ashtrays, lamps, cutlery handles and dozens of things about the house.

The colors are remarkable. The stuff can be clear as glass, opaque or mottled. It belongs to the phenol formaldehyde family, but it has the especial quality of setting at a lower temperature than most other phenolics, so the colors are not as likely to be affected in the curing process. Catalin is comparatively soft too—at any rate it can be turned on a lathe, and carved and polished. For this reason the different colors are cast in rods, sheets and tubes and sliced up like a bar of nugat into buttons, bracelets and what-not.



There is one other type of synthetic material we have not mentioned. Vinyl resins, derived from ethylene and acetylene, are newcomers and they are chiefly represented by the substance known as Vinylite. There are other plastics still in the laboratory stage—almost every company has experiments under way which may turn up new and startling discoveries—discoveries which can change the substances of things.

For the use of plastic materials in our world today goes deeper than you suspect. It goes deeper than all the knobs and ashtrays and table tops we have pointed out on this flying jaunt through the important dates of plastic history. Those are the objects that show. What may be done with plastic materials in the way of building and construction is not so likely to be seen. But it is in that line where thoughtful architects and designers hope for important things.

The products we have been talking about are raw materials. In other words, the Bakelite company does not mold the coffee pot handles, nor the Beetleware people the picnic plates. They mix the chemicals and sell their product in powder or liquid form to scores and hundreds of individual manufacturers who make it up into the objects they need or fancy, or which they think the public needs or fancies.

The laminated materials we know as Formica and Mica are made this way. Sheets and sheets of paper or fabric are soaked in liquid plastics and then subjected to heat and pressure. The result is a tough, fire-resisting panel, with a highly polished surface, which can be inlaid with metals and other decorations.

How much this material has influenced modern decoration, and how much the theories of modern decoration have been responsible for laminated panels, is hard to tell. The beauty of the plastic material lies in its unbroken high-finish surface, with its minimum of facets breaking up the light.

This seems to be a quality which our modern eyes are learning to appreciate.

But architects look deeper than the high shine of the surface. Bakelite is fire-resisting; building materials such as wood veneer laminated with it are safer, and more durable. It has the power to make a rather ordinary piece of wood look extremely dressed up. Water and alcohol if they are spilled on such materials don't leave messy spots.

It is hard to remember that plastics have only recently come out in plain view. The most important of their jobs will always be done under an alias, I suppose. They will be used as binders for asbestos boards, for plywood panels, as lacquers, floor tiles, as adhesives for shatter-proof glass and other half-anonymous occupations. In this they are recognized as invaluable allies by architects and designers.

But as for the decorative side of plastics, there is still a long road to be traveled. Eleanor Le Maire has used a great deal of plastic material in her modern interiors. She feels plastics provide an effect which cannot be gained any other way, but that they are still too expensive in comparison to the older materials for designers to consider them on any wholesale scale. Norman Bel Geddes also believes the decorative and construction uses of plastics will be increased when their cost of production is decreased. Decoratively speaking, plastics are only used today when they alone can produce the desired effect.

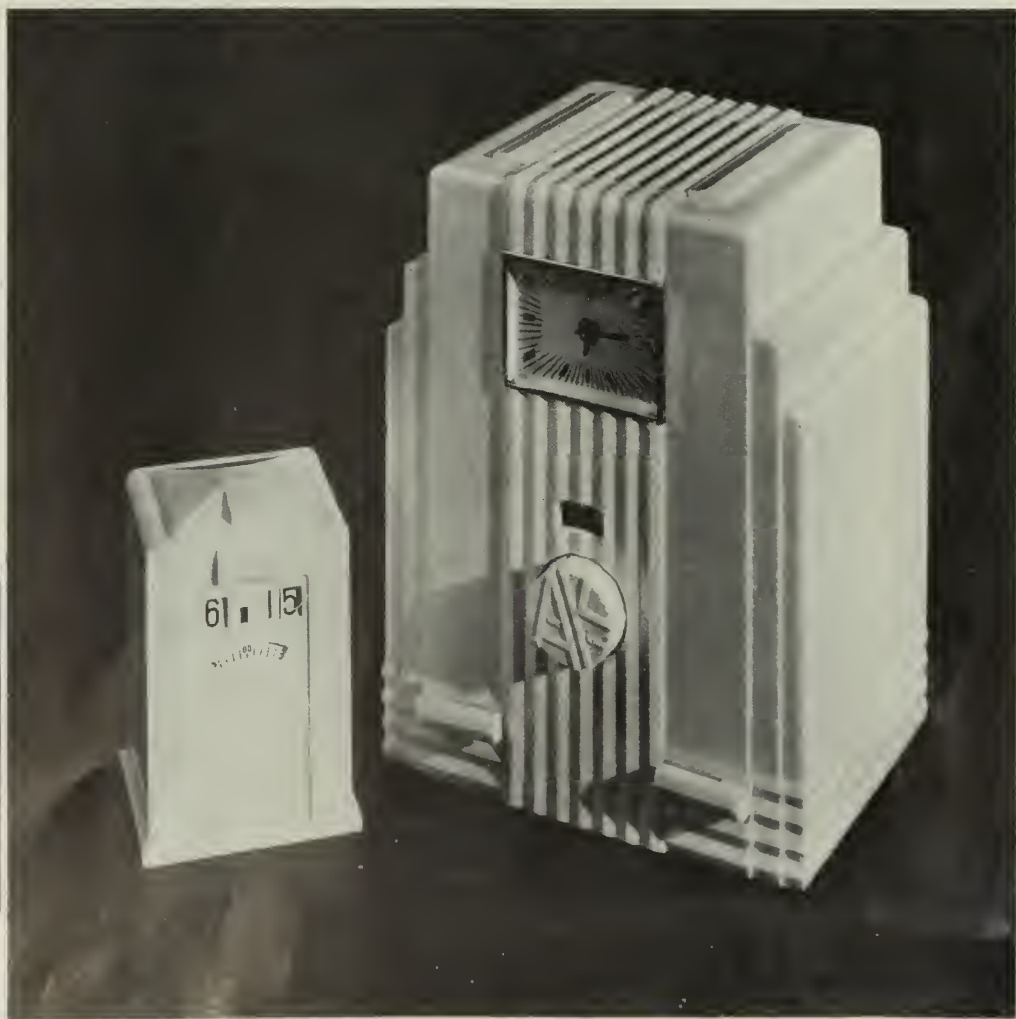
Fundamentally, the future of plastics does depend on the chemists. Experiments are under way, it is reported, whereby the two important chemicals in the production of plastics—ammonia and formaldehyde—may be derived principally from air and water.

When this happens, undoubtedly, we may hear the hum of airplanes on plastic wings, live in plastic houses, and ride in Bodies by Beetle. E. H.

THE KADETTE JEWEL, MADE OF PLASKON WITH A GRILLE OF TENITE. FROM INTERNATIONAL RADIO CORPORATION. BELOW: COSMETICS CONTAINERS MOLDED BY NORTON LABORATORIES FROM DIFFERENT PLASTICS. WASHING MACHINE WITH RED PLASTIC CONTROLS. DESIGNED BY HENRY DREYFUSS FOR ASSOCIATED MERCANTILE CORPORATION. COURTESY MODERN PLASTICS



KURT SCHELLING



TELECHRON CLOCK, AIR KING RADIO-CLOCK OF PLASKON. IN MODERN PLASTICS SHOW

NORMAN TANNER

LIVING ROOM IN CALIFORNIA

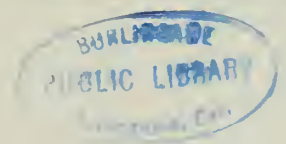
COLOR HARMONIES IN THIS INTERIOR WERE DERIVED FROM A VAN GOGH CANVAS

This symmetric high-ceilinged room is flooded with light on three sides. It offered splendid possibilities for simple, bold treatment — possibilities realized to the full by Charles Cassion, the designer. There are surprisingly few units in the room. The large, interchangeable, half-moon sofa is covered with wool fabric, handloomed, shot with different shades of green to harmonize with the murals. The arm chairs are of silver and gold damask. A circular rug continues the design of the sofa and helps to compose the room as a well coordinated unit. The corner sofas are quarter-circles, with radius of five and a half feet. The curtains are handloomed. Executed by Affiliated Craftsmen. Cabinet work, Braas and Kuhn. Painting of walls by George Wagner. Lighting fixtures by Bell. Arthur Brown, Jr., architect.





ANSEL ADAMS



The walls of this room are covered with subdued murals painted on a special canvas. Contrary to the usual practice in murals, the design has been so subordinated that the murals are merely backgrounds instead of literal story-pictures. The whole scene is horizontal water waves, more intense in color on the lower part of the wall, and gradually fading into pearl gray at the ceiling. The horizontal waves of a basic absinthe green are accompanied on an intermediary plan by smaller waves of all colors of the prism. The glazing offers the dazzling effect of rippling waves obscured slightly by a dim fog, but still allowing the sun's rays to penetrate. The fireplace is of antique verde marble introducing an emphatic green.

MACASSAR, ROSEWOOD, TEAKWOOD AND OAK ARE USED IN THIS ROOM

WE CAN COOK

THE WAY OF THE FRENCH WITH VEGETABLES IS A
WITCHERY AMERICAN KITCHENS CAN EASILY MASTER



IT was on the Left Bank of the Seine, where the rendezvous is indigenous to the soil. Little did I think that fate held in store for me one of those heaven-sent meetings that seem to hang on chance, or that my rendezvous was with a young string bean. After long prowling among the book stalls, hunger overtook me at a shabby little hôtellerie and at no possible meal hour. My host was desolated, not much in readiness, but a plate of haricots verts, yes, that could be managed. Yielding gloomily to fate, I sat down, remembering the tasteless string beans of my native land, beans of a generous maturity, trailing a few strings just to prove their identity, and either drab or wearing an all too vivid green make up, which to the initiated meant soda.

But there is always a chance of a miracle in France when you meet up with food. So I waited, and they came. Heaped high on a large blue plate, enough of them to satisfy even a Hay enthusiast, lay tiny green slivers bathed, every piece, in sweet butter. They were the forerunners of the worship of all that is svelte. Beyond doubt the couturiers of Paris got their inspiration for the vogue of slenderness from the young string bean of France. It was no matter of adding a little butter and letting it wander. No, no, they had been gently but thoroughly tossed in it as you would treat a salad, that is if you know how to treat a salad. Just enough salt to bring out the natural sweetness of the vegetable; the function of salt, which few seem to realize. Fresh ground peppercorns had been added, which give not a mere hotness but a spicy flavor all their own. High edibility is what they had. Right there my one-hundred-percent Americanism went sailing down the Seine and an internationalist of deep emotional convictions rose up from the table.

"The bigger the better" is a national slogan that has wrought havoc in many departments of our life. Nowhere has it been more fatal than in our dealings with the vegetable kingdom. Much time do we spend cutting one bean into three strips. Those tiny beans could have been cut only with a microscope and a razor.

Again our passion for speed ruins our cookery. Our profigate use of the high gas flame, the racing boil that gratifies our temperament, destroys what delicacy of flavor and texture our vegetables might have. We are doing better now, thanks often to the noble three-story steamers, but characteristically we improve by the scientific and dietetic route, not for the artistry and joy in the job. Among the sweet uses of adversity may be reckoned the use of charcoal for fuel which taught the French to cook slowly, a fundamental of fine cuisine. We could turn down the gas to a simmer, but we rarely do. Never would we have become a nation of

meat-potato-and-sugar eaters and have discussed in magazines how to get the spinach into Johnnie and Jane, had our vegetables not been abused.

And anent those haricots verts, eaten some quarter of a century ago, the sheer surprise of their perfection still lingers and holds an ideal high. Of how many rendezvous on the Left Bank of the Seine could that be said?

Down in the rue Copernic, near the Place Victor Hugo, across the end of one of those charming courts with miniature chateaux and gardens on each side, stood the pension where I spent a happy six months. Old Madam Chalamel, with the dignity of a grand dame sat at one end of the long table, the priest who presided over the church on the square at the other end, and all nationalities sat in between, Russians, Americans, Armenians and French. One day there was a significant silence and Madam entered bearing aloft, with the air of a vestal virgin approaching the altar, a noble blue and white tureen on its platter. Within it were creamed carrots, no less, but ah how much more. Each slice was of a pinkish golden color and no larger than one's thumb nail. The sauce was no flour and milk that would stiffen into library paste unless you ate quickly. It was a golden cream in very truth, made perhaps of half milk and cream and thickened only slightly with egg yolk. The seasonings were of that perfection that comes only of proceeding by degrees and tasting, that they may be arrested at the crossroads of perfection. They were served alone, as a single course, that nothing might compete with their delicacy.

In those days before the vitamin and mineral gospel had led us back to vegetables, via a Puritan sense of obligation, a carrot was something you fed to rabbits. Occasionally you came on a soggy bit in soup or stews, but carrots as a course de luxe, impossible. And yet there they were and they triumphed as completely as did the tiny wild strawberries of no size at all, served on a grape leaf and emitting a pungent fragrance that might give any perfume-maker pause. The sooner we stop eating with our eyes and begin to eat with our nostrils and palates, the more food fun we are going to have, and the more desirable the simple, wholesome—if I dare use the word—foods will become.

Consider the humble cabbage family. Cut the small green heads of young cabbage into eighths. Cook in a generous amount of boiling water, uncovered, for not more than fifteen minutes and perhaps only ten. Drain well. Put back in a saucepan with about half a cup of butter, salt and pepper (or paprika) and stir gently till well coated. (Less butter and a few tablespoons of cream will do no harm.) That delicacy will explain to you why the Frenchman at the acme of



BY ANNE L. PIERCE



tenderness addresses his dearly beloved as "mon petit chou".

When cabbage is college educated, we get cauliflower of mysteriously stronger odor and more delicate flavor. You may simply break the head into large flowerets, cook till tender in boiling water (fifteen to twenty minutes), drain, melt a quarter of a pound of butter seasoned with salt and pepper, browning it slightly; add the cauliflower and turn till each piece is brown. Again an occasion, and if you crave further delight stir a quarter teaspoon of curry into the melting butter. This use of curry as a slight flavoring is very subtle and too rarely employed.

As a climax take a hint from Italy. Buy two small heads of cauliflower rather than one large one and separate it into the smallest flowerets possible. Boil it not at all, but sauté it raw in butter till tender. Season with a very little pepper and salt, and add two or three tablespoons of Marsala just before serving. Sherry may do, but Marsala has just the body and flavor, the compromise between dryness and sweetness, that makes it perfect for the purpose.

Then we come to the mysterious broccoli. It is no hybrid but a direct importation from Italy, and is probably the ancestor of the cauliflower. Its devotees describe its flavor as an elusive blending of asparagus, cauliflower, brussels sprouts and chestnuts! It takes care both in the buying and the cooking, for it must be in the bud and green; if yellowed and in flower, you are defeated before you start. Like all of the cabbage family it must be soaked head down in cold salt water for twenty minutes to cleanse it. Only the juicy part of the stem near the head is used, and only the smallest and most tender leaves, with the buds. Scrape the stem and cut it up an inch or two one way and then the other or the budded head will be overcooked before the stalk is tender.

Cook in a generous amount of boiling water, uncovered, for about twenty-five minutes, but test it after fifteen minutes and do not cook it a minute after it is tender. Nearly all our vegetables are overcooked; they should be crisp, not soggy. And here you may be obliged to sacrifice a few vitamins and add a mere quarter teaspoon of soda to keep the fresh green color. Also a teaspoon of salt is best added during the last five minutes of cooking for all these vegetables. But not at the beginning; that toughens them.

The treacherous Hollandaise sauce, that demands last minute attention, may be served with broccoli, but a melted butter sauce in which very fine stale bread crumbs are browned, and to which one or two hard cooked eggs, finely mashed, are added, makes a perfect dressing that does not distract you from the delicate flavor of the vegetable. Seasonings of salt, white pepper or paprika are in order. If you

have a clubman's taste, add a suspicion of Worcestershire.

The quality of our foods and their variety far exceeds that of any land but it is up to the cook to say whether we shall dine or merely eat. An awestruck friend once said to me: "I never went into the kitchen except as a punishment. You peer into your pots and pans, stir and taste, and watch and wait, as though you were an alchemist brewing a philter. I believe you love it". "I am and I do", said I, "and go away from here quickly; your low vibrations are certain to curdle my magic".

"No French flummiddles for me", said a well-trained dietitian, "plain American food is good enough". "Have you been in France"? queried I. No she had not. Then I arose and made a speech. "The landscape gardening of foods is mostly for foreigners, like the Morgue and the Moulin Rouge. Have a luncheon in a little French *laiterie* for a few francs, with tradespeople about you who have shut up shop and are off en famille for a day in the country. Eat scrambled eggs of a creaminess, barely hanging together, with crisp French bread, sweet butter, olives and a glass of white wine. It makes lobster Newburg or baked Alaskan seem a bit tawdry". No, the nation that made *potage de santé* famous with its potato base and blending of vegetable flavors; that makes of lentil soup something that you haunt French hotels to find; who marinates a plain green salad with a dressing so savory and so disposed over every leaf that no one leaves a shred of it and no one dreams of concocting weird mixtures for the salad plate; that nation's cookery is not founded on flummiddles, though they may wield the pastry tube fantastically out of the sheer joy of creation.

Among my childhood's memories is one of a luncheon at the home of a country doctor near Winchester, Virginia. There was Virginia ham, of course. There were hot rolls, but the remainder fades out before the succotash. Tiny green lima beans of a sweetness, fresh green corn from the garden, all suavely blended in cream and butter with just enough seasoning, let me say again, to bring out the native sweetness of the vegetables.

The French chef who committed suicide because someone salted the soup he served would never have lived to grow up in this country. Everytime someone salts his food before tasting it, I shudder. A scientist once said that everything that has high potentialities for good has equal possibilities for harm. Of nothing is this more true than of seasonings. Perhaps some of the leisure that is being forced upon us may be diverted into gracious living, marked by the savor of simplicity. We can cook. We have all the makings. Why don't we all?

REFLECTED GLORY

A New Principle



IN SILVER DESIGN



Producing silver which reflects light in calculated, dazzling amounts belongs to the 1935 school. This silver belongs to an age in which there is a demand for sparkle in concentrated doses, for dynamic effects, for one or two exquisitely ornamental pieces to take the place of scattered ineffectual ornament. This is a Paul Revere design, but no Paul Revere service ever shone in its day with such unmitigated brilliance. A polishing wheel whirling thirty-six hundred revolutions a minute . . . electricity, and the conscious effort of the Gorham designers to heighten light reflection are the reasons. It's their brain child. The sensitivity of silver to light vibration makes possible this accelerated jewel-like effect. Silver from Gorham.



NORMAN TANNER

IN CRYSTAL CUTTING

Cutting glass as if it were a flawless diamond couldn't have been risked in the day when bubbles, marks and defects were commonplace. Today when science is producing a clear and fleckless crystal glass, the responsibility of bringing out the sheer beauty of the texture has fallen on the designer. And so the facets are large and sure. They are bold and exciting. The glass is cut to reflect light, to show up mercilessly and proudly the quality of the glass itself and to prove again that in concentrated, sparkling elegance there is decorative strength. There is in the air a definite feeling that form and light should be played one against the other to the advantage of both. A brand new drama in decoration. Crystal from Steuben.





THE FIN



HALF OPENED *SHOJI* MAKE A RECTANGULAR FRAME FOR THE NATURAL CURVE OF DISTANT HILLS. AFTER THE MEAL, TABLES AND DISHES ARE REMOVED

THE rooms in Japanese homes cannot be surpassed for versatility of use and economy of space. No Western room offers seating arrangements as adequate and flexible as the limitless supply of cushions which easily slide over soft-matted floors in a Japanese room. Any room can be a dining room; the Japanese meal is served for each individual on separate, portable, low lacquer tables. At night, silk wadded quilts are spread out on the deeply padded floors. In the morning these "beds" are rolled up and stored away and the clean bare surface of the matted stage is ready to be

re-set with properties to meet the exigencies of another day.

We do not aspire to the bodily control, muscular agility and rigorous self-discipline through which the Japanese find ease and comfort sitting, eating and sleeping on floor level. But, emancipated from the bulky protrusions of permanently placed furniture like beds, tables and chairs, they enjoy rooms of quiet dignity and repose. In the smallest Japanese dwelling there is a luxurious sense of space. Furniture, with the exception of an occasional chest or cabinet placed flush with the wall, appears only when needed. Nothing is brought

ART OF SIMPLIFIED LIVING

JAPANESE ROOMS SUGGEST THE MODERN LINE

BY DOROTHY MEIGS EIDLITZ



ROOM ARRANGED FOR A GAME OF GO. MATS AND PARTITIONS FOR THE SLIDING WALLS ARE UNIFORM RECTANGLES, THREE FEET BY SIX FEET

out until absolutely necessary—a brazier if the morning is chilly, a low table for writing or games, a lamp at dusk. Nothing extraneous is introduced to distract the attention or mar the perfect setting of stark simplicity.

A sense of peace is derived not only from the room's emptiness, but from its neutral background. There are no striking colors, no patterned wall coverings, no fantastic draperies. Clear cut lines define the rectangular rooms, although the walls themselves tend to disappear.

Often the outer walls of Japanese houses are trundled

off completely and the sliding partitions between rooms pushed wide apart, creating a vast single apartment open on several sides. One is aware only of the great floor covered in lustrous woven straw mats, glowing natural wood posts, ceilings of timbers and boards in subtle patterns of light and dark tones, and inner walls of velvety textured plaster.

No garish light intrudes into the rooms. When the outer walls are open, low overhanging eaves give privacy. If necessary, summer curtains of split bamboo, like dainty Venetian blinds, temper the glare. But ordinarily the prox-

imity of the garden insures sufficient protection, with pine branches forming gracious canopies and group plantings of bamboo and palms screening the daytime's brilliance.

When the *shoji* or paper-covered partitions are closed, an even mellow light flows through, outlining a delicate pattern of frame-work on the creamy whiteness of rice paper. At night, heavy wooden shutters enclose the outer walls of the room, and diffused light comes from concealed sources, or from portable lamps with plain, translucent paper shades.

While the background of a Japanese interior is always tranquil and restrained, it is never devoid of interest. Beautiful carvings and intricate fretwork in overhead panels permit ventilation and passage of light between rooms.

A turning-point in a long corridor may be marked by a burnished gold screen whose glowing beauty is set off by a

ferent levels make a pleasing design against the wall. But there is no apparent striving for picturesque effect in the irregular disposition of lines and forms. Their distribution is distinguished by subtle balance without symmetry, and a satisfying sense of proportional relation. Yet the pattern is determined by structural requirements. Objects of various sizes must be accommodated. Musical instruments, books, incense burners, fans must be accessible in rooms where guests may be entertained. In providing storage space, wall surfaces are designed for both decorative and useful divisions. Large cupboards with sliding doors conceal rolled bedding; drawers below hold folded kimonos.

One revels in the beauty and variety of wood, the room's essential material. Beams are planed to show delicate swirls and fine grainings, or left unhewn to preserve the bark.



TOKYO ASAHI

IN SUMMER JAPANESE WALLS PARTIALLY DISAPPEAR TO MAKE HOUSE AND GARDEN A UNIT, BUT THE SURFACE PLANES OF THE HOUSE REMAIN

black lacquer frame. The sectional movable walls between rooms are often unobtrusively adorned with landscape motifs suggesting waves, clouds, or hills. The continuity of these faint tracers is a guide to the sequence in which the partitions should be pushed along their grooves. Finest damascene work is lavished on the small depressed metal discs by which the sliding partitions are handled.

But such decorative details do not intrude. They are unaffected touches, gracing indispensable features of the room.

Built-in shelves and cupboards of varying sizes and dif-

Pillars may have surfaces satin-smooth or roughly knotted, even attractively worm-eaten. But refinements of color, design or texture never interfere with the primary purpose of strong beams and sturdy posts. No decoration ever masks the logic of the construction.

All ornamentation for purely decorative effect is confined to a special alcove or *tokonoma* in one side of the guest room. This recessed section, with a slightly raised platform, is the focal point of interest in which a few carefully selected objects are displayed. A hanging scroll, either a painting or a

poetic sentiment in picturesque ideographs, is usually the dominating feature of the decorative scheme. An artistic arrangement of flowers is generally placed in studied relationship to the scroll. A third object of choice porcelain or bronze may also be shown. All are in perfect proportion and harmony, showing exquisite appreciation of beauty in line, form and color. They also harmonize in thought or feeling, supplementing each other in conveying a single message appropriate to the season and occasion.

These decorations are changed frequently, and other treasures brought from the fireproof storehouse. Selfless Buddhists have no desire to show all they possess at once. Their cult of poverty discourages a lavish display of wealth as ostentatious and vulgar.

In its reserve throughout, the Japanese house is appro-

decorative style in America during the past decade. At first my inclination was to hail each discovery of furniture built on simple, straightforward lines as a copy of Japanese cabinet work. If the article was of wood, unpainted and unvarnished, I felt it must be an importation from Japan where the delicate color, fine markings and characteristic texture of natural woods are never disguised or embellished.

Gradually, as these isolated objects merged into coherent backgrounds newly encountered in lobbies of public buildings or salons of exclusive shops, I found myself relaxing under the spell of horizontal lines, the quiet expanse of undecorated wall space and uninterrupted vistas. These architectural expedients, which I had always associated with the gentle repose of the East, seemed equally expressive for the controlled strength of the West.



TOKYO ASAHI

WINDOWS APPEAR IN DECORATIVE FORMS. THE CIRCULAR WINDOW IS A TRADITIONALLY CHARACTERISTIC FEATURE OF JAPANESE ARCHITECTURE

priate, logical and self-sufficient. It is perfectly adapted to the needs and temperament of cultivated people in the East. It may have significance for kindred souls who seek serenity in the West, for there are striking similarities between the interiors being created by modern American designers and those of traditional Japanese homes. Both emphasize simplicity of taste, the restful effect of space, and concentration of decorative interest. Both unite beauty with utility in backgrounds and furnishings suitable for every day use.

I have watched the emergence of a modern tradition of

And yet I was startled by the frequency with which I came upon characteristic Japanese architectural features everywhere—a circular window in a city apartment, sliding walls in a seaside cottage, cylindrical lantern-like diffusions of light in an office building.

My Japanese friends in New York, who also had noticed these or similar innovations, were greatly surprised when I suggested that such work was not necessarily or exclusively that of Japanese designers. And so I inquired under what influence architects and decorators were working out flexible

floor plans, effecting economies of space through built-in furniture, planning asymmetrical but balanced designs in the Japanese manner, if not after Japanese patterns.

My investigation disclosed only a few unrelated instances of direct conscious imitation or adaptation from the Japanese. Much of the work is done by designers who claim no knowledge of Japanese domestic architecture. Their creative effort has its origin in the frank attempt to meet needs according to habits and use, an honest willingness to expose construction, and a candid readiness to work in any material suitable for the requisite function. And these are obviously the means whereby the Japanese house attains its perfection.

Because the cultural traditions and environmental factors of the East are not the same as those of the West, their dwelling-houses reflect certain differences in living habits.

But both are equally ethnic—the one, rather imposing, as it dominates nature in rigid structures of steel, concrete, chromium and glass, the other, rather modest and acquiescent toward nature in more loosely constructed buildings of wood, plaster, straw and paper. Both serve human nature well.

We are not the contemplative philosophers the Japanese are. Nor have we learned as they have, that all the time there is, is ours. Our lives seem complex and hurried. All the more, we crave a sense of harmony and rest in the home. We are beginning to weed out useless ornaments, and all furnishings which tend to encumber rather than enhance living. While we have not reached that stage of ascetic reserve which makes the bare austerity of Japanese rooms entirely congenial, we can appreciate that in them our Oriental neighbors have made a fine art of simple living.



MEIJI SHODO



TOKYO ASAHI

THE WINDOW IN THE JAPANESE INTERIOR, UPPER LEFT, IS OVER A WRITING ALCOVE. IN THE INTERIOR BELOW, IT IS INTERESTING TO NOTE THE INDIRECT LIGHTING OVER THE HORIZONTAL WINDOW. AT THE RIGHT ARE PRACTICAL BUILT-IN CABINETS WHICH ARE ALSO A DECORATIVE FEATURE

THE APARTMENT HOUSE

Garden

SEVERAL SUGGESTIONS ON THE DECORATIVE VALUES OF LIVING PLANTS, BY ISABELLA PENDLETON, LANDSCAPE ARCHITECT

MISS PENDLETON approaches the indoor garden from the point of view of the plant. Not only does she think there are ways to keep them indoors so they last longer, but she suggests the designing of backgrounds to bring out their full decorative significance. This is a very different point of view from the existing one which holds that all plants are green and that a pot of foliage is, after all, only a pot of foliage and that plants have no relation to design, periods or existing color arrangement.

Living plants vary in form and in feeling. The cactus and *sansevieria* and *figus pandurata* are architectural in type. *Sansevieria* has a yellow overtone. *Ficus pandurata* is a deeper green. Most of the vines that grow indoors are delicate and trailing. The *philodendron* is light in color. Ivy is dark. If they are to add their full quota to a decorative scheme, each requires a different treatment.

In one of the sketches Miss Pendleton has suggested an orchid window. Other types of plants can be used in such a background and give much the same decorative effect as the early American glass collections in window niches. For those who have hot houses this is one way to transfer the plants to the drawing room and continue their season of blooming. The small indoor hot house can be made in almost any deep window which can be glassed on both sides. Orchids should never be in a sunny window. In most cases there should be a heating pipe to keep the temperature at seventy degrees, and the window should be tightly encased to hold the humidity. In such a place orchids brought up from the greenhouse should bloom from four to six weeks.

Miss Pendleton keeps growing plants such as Japanese evergreen in water and at times adds to them a single cut lily for variety and effectiveness. This same trick of adding a bloom can be done with other varieties of growing plants.

Innumerable types of plants live indoors without sun. Max Schling of New York City has many of the large type. He suggests *aechmea spectabilis*, *philodendron pertusum*, *nidularium amazonicum*, *bromelia bractea*, *coleus* and *nephtytis*.

W. A. Manda of South Orange, New Jersey, who experiments with raising plants in caves to test their hardiness and to discover the varieties which meet such adversity as lack of sun with the greatest fortitude, suggests the following as excellent for indoor gardens: vines: *philodendron cordatum*, *pothos aureus*, *nephtytis liberica*, and *vitis rhombifolia*; plants with odd cut leaves: *philodendron pertusum* and *philodendron dubia*; and also *sansevieria*, *bromeliads*, and African violets in variety.

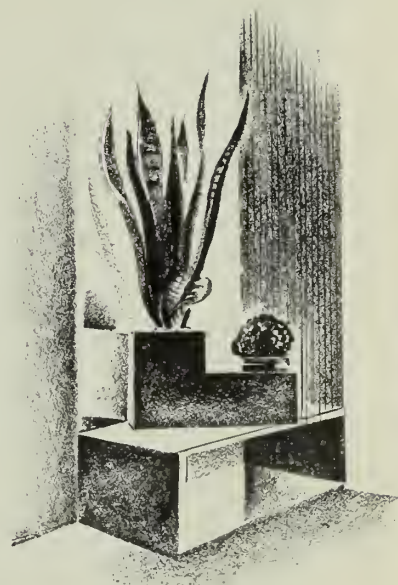
PLANT—*Ficus pandurata*.

Container emerald green glazed pottery on a sapphire blue glass stand. Background is one corner of the room with two panels of mirror edged with mosaic tile—gray blue, dull red and white on edges and sapphire blue in the center. Triangular piece of sapphire mirror on floor

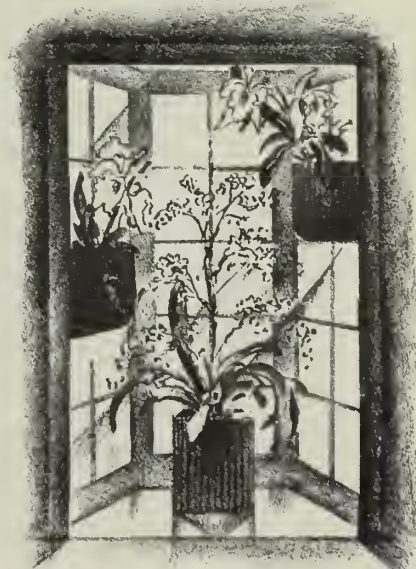


PLANT—*Sansevieria*. Container

bamboo or sandalwood painted a yellow green. Stand in a corner of the room with mirror panel behind plant and mosaic tile panel in two shades of green on adjoining wall to floor. At one end of container is an optional place for scarlet flowers tightly bunched (Roman anemones suggested)



PLANTS—Orchids, *oncidium ornithorhynchum* (branching) and *cattleya*. Containers of heavy wire filled with Sphagnum moss. Background is small bay window with panes of old pink glass under two side containers. It is glassed in like a cabinet to hold in the humidity. Mirror floor



ROMEO'S HOUSE



BASIL RATHBONE, NOW PLAYING ROMEO TO KATHARINE CORNELL'S JULIET

NO matter what romantic rôle Basil Rathbone may be portraying on the stage, at home he is inclined to lay aside the doublet and hose.

And although a few nights ago he opened in *Romeo and Juliet*, playing Romeo to no less a Juliet than Katharine Cornell—at home his tastes are those of the English male who likes books and comfort, English roses and old clothes. Mr. and Mrs. Rathbone live in an apartment high up in a New York hotel (he hates the responsibilities and permanency of a house) and the ample southern windows look out on a large slice of New York's skyline. To Basil Rathbone, New York is full of glamor and stimulation, and when he is here he delights in the panorama outside his windows—but he likes London better, really. He likes old English furniture too, and prefers the eighteenth century styles, but is not averse to a bit of judiciously blended modern.

You will find just that in his apartment. The living room walls are done in a clear deep blue-green. The mahogany pieces blend restfully with this background; in the foreground there are spots of vivid contrast. There is a panel of mirror over the white fireplace and two white modern chairs stand on one side of the hearth. They are balanced on the opposite side by a charmingly simple period love seat. The lamps are white; and in one corner, surrounded by flowers and ivy, Mrs. Rathbone has hung a white French bird cage—and bird.

When you go into Mr. Rathbone's study not a paper is out of place. He can't bear things to lie around helter-skelter. All one side of the wall is lined with books, and if a few are laid crosswise on top of the others, it isn't because he really wants them that way, but because they are too tall for the shelves. These shelves are painted a dull ox-blood red. The draperies are the same color and the bases of the lamps. The rest of the room is in wood tones and neutral shades, from the rough textured upholstery on the lounge and chair to the light wood veneer wall covering.

The bedroom is done entirely in white and gold, except for the carpet which is a warm deep brown setting off the antiqued white furniture and giving a feeling of solidity to the entire room.

BASIL RATHBONE LIVES HIGH
ABOVE NEW YORK'S SKYLINE



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KURT SCHELLING



KURT SCHELLING

MR. AND MRS. BASIL RATHBONE's apartment in the Hotel Lombardy, on East 56th street, is a blend of the traditional and the modern. The large picture shows the charming turquoise and white living room. Below, the bedroom in white and gold. Top of the page, Mr. Rathbone's library and study

ART

AS A FOURTH "R"

A NEW AMERICAN COLLEGE IS COMBATING
THE IDEA THAT ONLY PAINTERS CAN PAINT



THE point of growth in any country is along its frontiers. After a land is scattered with masonry and fences, most of its frontiers are mental.

Changing attitudes toward art have been for months faintly discernible in American distances. But not too faintly for me to want to investigate when I heard rumors of a new college in North Carolina where art was said to be exciting otherwise normal healthy students.

I went to the Blue Ridge Mountains to live for a week and go to classes with students of Black Mountain College.

The mood of this new college was established under the leadership of Professor John Andrew Rice. He has a theory that there are two kinds of men today, the Renaissance man and the modern man. By his definition, practically all the graduates of well bred Eastern colleges emerge as Renaissance men. Their minds are furnished with a set of ideas—some from the classics, from history, from mathematics. Mr. Rice doesn't think this is enough for the modern man.

On the theory that life is by necessity a moving, changing thing demanding action as well as thinking, this school is organized around the practical uses and appreciation of art as the only force which can bring emotions into disciplined relation to thought. The aim is eventually to get through art a common experience for people—something which they mutually can talk about aside from clothes and eating and drinking.

The curriculum of this college, in outline not different from the curriculum of other institutions of higher learning, provides a unique opportunity for students to acquaint themselves with art subjects. There are no required courses. The student acquaints himself with the fields of knowledge, and then makes a selection of the things he personally wants most to know.

The process of exposing the student's mind to art is done entirely by indirection. At the hours when important art courses are being conducted, no other classes are held, so that any student may enroll without conflict. Further, the student's own interest in art classes spreads the interest in painting through the school.

Mr. Rice feels that American art schools are still working too much on the principle of self expression, that the arts should merge and make a respectable place in the real-

istic world. "It is unfortunate that so many graduates are held to their colleges by writing as a sort of umbilical cord. Like Socrates' demon who told him what not to do, the college should cut away the false illusions the student has about himself and his own abilities and reveal to him possible adjustments which can make him fit into a possible world. The college should be a complete world in itself, a perfection of the outside world. The experience in the college should have the same quality as experiences of the outside world."

It was in the hope of building a college like this that he established a democratic community at Black Mountain. Men and women students and faculty live in the same dormitory and eat together three times a day. They maintain an independent community as naturally and successfully as did large families on the American frontier.

Indeed, I was not so sure as I arrived that I had not struck the lost American Frontier itself. We met as we drove into the gate that starts a steep ascent to the college buildings, an overalled girl student with a shotgun on her shoulder.

"Betsy's hunting bears again," the student driver said over his shoulder. Betsy, pampered offspring of a socially prominent family, happens to like to go off hunting alone, hoping to meet a bear. (She hasn't met one yet, but if she did, she'd probably take it calmly.)

After Betsy and the bears, chronologically, my next surprise at Black Mountain College was Plato. It went around by word of mouth that there was to be a Plato seminar the evening of my arrival. The tone of voice (anticipation—could it be?) moved me to debate attending. I went. So, to my amazement, did fifteen or twenty other people who were not enrolled in the course. Classes are not regarded as a bore at Black Mountain.

In most American colleges, the school of fine arts is regarded as the remote, gifted sister of the school. Except for a few courses in history and theory, we ordinary citizens emerged from college into life without the vaguest idea that participating in creative art had anything to do with us.

The courses in art which Professor Josef Albers teaches at Black Mountain College are, surprisingly, not for artists but for people. Art becomes a discipline and focusing of personal powers, and a release for original creation.

There are classes in drawing and color and *Werklehre*,

the development of the feeling for material and space. The student acquaints himself with wood and glass and tin and various plastics. He does not copy existing forms in these materials, but works with the material from his own fresh, original point of view, as the designer must learn to do. There are no answers in the back of the book for the problems Professor Albers gives in this course. The right answer for each student is his individual acquaintance with a material—its properties and limitations, and his imaginative use of that experience to build up new forms. A few designers may emerge from these classes. But every student is sure to feel the discipline of this creative thinking.

It is a standing joke that the only course that was originally intended to be *exclusively* for students majoring in fine arts, is attended by nearly everyone in the college, students and faculty. It is a painting seminar, which Professor Albers conducts informally, talking about any phase of painting he may choose. All the chairs in the classroom are filled, and then people sit on the floor, so that more can get into the room. Art in this classroom is no dead, historical subject. Professor Albers had chosen, the morning I attended, the seventeenth and eighteenth century painters. He hung up a Gainsborough, asked a student in the class to take the pose of the subject. By the time the little finger was curled, the pointed toe attitude struck, so much was revealed about the social ideals of the time that Professor Albers sighed, "See, he cannot *be* that person—he is too natural." As the foibles of eighteenth century England came out in a quick survey of painters, John Evarts, teacher of music, brought out the similar curlicues and flourishes characteristic of music composed in the same period.

Professor Albers feels that we should regard old paintings as a kind of historical record.

"The historian is a looking-back-man. He has nothing to do with what is coming. It is absurd that the historian has had the last word to say about art, for he is not so much interested in the spirit of the thing as in the outward form. In museums one can learn the possibilities of comparing the power of forms; one can measure a certain period against another period and see that different times have had different interests. But the real problems of art are changing and the challenge to the modern artist is that he must find his own way."

Professor Albers feels that it is the responsibility of art, as the most sensitive activity of the human race, to find out what is coming next in the world. Art, he says, must settle whether the new era is to be a spiritual time or a materialistic time. "Art has a new utility—it can give a new seeing to the world."

"Forms can become worn too much just as clothes can; a form originally pleasant and meaningful can be over used. Problems are changing. We must have new forms to express new problems."

Instruction in art and design in this school is never very remote from the conditions of actual life. In the courses in textile design which Anni Albers, Mr. Albers' wife, teaches,

STUDENTS in Mr. Albers' *Werklehre* classes evolve basic design forms for industrial objects. They do not copy existing forms but experiment with the possibilities of different materials and methods.

students design patterns for machine production. They execute these problems themselves on hand looms as a test of practicality and beauty. One of the students in the class is actually preparing himself for work as a designer in his father's great carpet manufacturing plant.

I am tempted to call Josef Albers' own workroom in the school a laboratory rather than a studio. Ten years a teacher at the Bauhaus at Dessau, he studies like a scientist, bent on discovering form values and color relationships that are sure, and eliminating by trial and error the uncertain and false. His methods as a "research artist" are as precise as the experimental chemist's.

His hope is to contribute something definite to painting as an art with a life of its own, aside from the portrayal of actual objects. Defending abstract painting, Professor Albers points out that music has been an abstract art for so long that we have completely stopped expecting or wanting it to imitate sounds made in nature. It is toward discovering the basic "scale" of form and color relationships that Professor Albers is working.

The forms he is using are the simplest possible. Research into painting is a fairly unexplored field—the beginnings must be simple. Large 3's and 8's and 1's are among his favorite motifs. He has a theory that the Arabic figures have been used so long that they have human expression, and are round and clear, like very old people.

He showed me the repeated studies he has made of a simple motif taken from the signature of the soprano clef. For a dozen of these studies he has used only black and white and an intermediate gray. Just how does white retreat or advance from black when the two are associated in various forms? To just what extent do white areas seem to become greater when placed in juxtaposition to black.

I exclaimed at his patience in making over the same subject again and again. He said, "Life is always changing—no object is ever for two minutes exactly the same. A shift in light, a change in temperature, a slight turn of your eyes in looking make it something else." It is probably this feeling of the closeness of art to life pervading the school that makes the student body accept art courses so enthusiastically.

It is too soon to know whether this little school, not yet a hundred strong counting both students and faculty, is a new deal in education for Americans. Or whether it is a sporadic outgrowth of an ideal too perfect to be repeated successfully. Certainly it is the most vivid demonstration that human beings of college age are adults, of infinitely greater sensitivity to art than they are customarily supposed to have. Nothing could make you wonder more whether students really want the great snowball of social life, fraternities, athletics and student politics that have rolled up in the name of college life.

Certainly, no large scale production of graduates could duplicate the camaraderie and the democratic interchange of thought and levity. Professor Rice doesn't want his school to get large. When someone comes who dreams of expanding it to take care of hundreds of students, he calmly tells him to go over on the other side of the mountain and start a college for himself.

G.A.Y.





SWEEPING CURVES MEET PRIM, STRAIGHT LINES IN HORIZONTAL RHYTHMS IN A MODERN STUDIO DESIGNED FOR ROY SPRETER BY WILLIAM LESCAZE

LIGHTHOUSE FOR A PAINTER

PAINTERS' studios have been individual in style and intent since Leonardo in his Florentine workshop drew his masterpieces and engaged himself with the mysteries of the flying machine. But here is a workshop for an artist which only the technics of the twentieth century could produce. William Lescaze designed it for Roy Spreter, the illustrator who brushed in a new milestone for Camel ads.

This studio is combined with a garage which houses four cars. It sits high above a broad curve in the Conshohocken State Road in Ardmore, Pennsylvania, and the first glimpse of it through the tops of bare winter trees is like a prophetic image. At so fresh and firm a vision, one is impelled to wonder, "Is this the future?" Some fifty yards away, on a lower terrace, is the old colonial house in which Mr. and Mrs. Spreter live and entertain. A footpath connects the two, making them quickly accessible to each other and altogether romantic in approach. The same brook flows past both buildings, its murmur audible even on the hill.

Mr. Spreter used to work in a converted cow barn, long ago built on the same knoll. A fire destroyed it, but the excellent driveway which now leads to the site of the new studio was left intact. As the ground falls sharply away at this point, it became the better part of economy to plan the lower story with its garages directly on the drive, so that cars could arrive and depart through the southwesterly en-



KURT SCHELLING

WHITE CEMENT AND NATIVE ROCK ARE USED FOR CONTRAST AND ACCENT. A BROAD TERRACE OFFERS SUNLIGHT AND A SHADED RETREAT IN THE OPEN

trance without twisting into elaborate maneuvers to turn.

Under ordinary conditions, the second story of a house naturally rests squarely on the first. But the artist asked that his studio, which constitutes the upper story of this dwelling, face due north to gain the unchanging light which alone will lengthen his working day. Mr. Lescaze simply turned the studio away from its westerly foundation so that one wall, composed entirely of windows, receives the north light. Possibly, he had no thought of challenging tradition; he was evolving form from purpose.

The effect of this separation of parts is entirely mitigated by the terrace roof which projects out from the studio wall to follow the horizontal lines of the garage. The clean planes are thus intelligently related.

Native gray stone, taken from the countryside, was used to define the façade of the house. It also adds weight to the lower structure; by contrast, the cubic studio is relieved into lightness and height. Without spires, it gives the impression of rising toward the skies.

The same native rock built a staunch wall at the right and raised a long terrace and steps at the left side of the driveway. It blends into the sturdy landscape and invests the house with a sense of alliance to the countryside, and even to the colonial house below, also built partly of the stone.

The studio was erected on a steel frame; white cement

stucco which the elements cannot discolor covers cinder block walls. Insulation was blown in between the bar-joists before the plaster was applied, and the pipes too are insulated, not wrapped. It is a scientific fortress, immune to heat, cold, moisture, and to some extent sound. Only the moat is missing.

Technically minded, Mr. Spreter plans for even greater efficiency. He has installed a heating plant designed for future air-conditioning; it will humidify as well as heat. In the summer, it will give air motion, and the installation of compressors will add refrigeration and dehumidification.

But within the house, the problem of correct artificial lighting persists as one of the most important that architect and artist can overcome. How to maintain the quality and intensity of light with which the artist begins his day's work and would like to continue it after twilight deepens shadows and erases highlights?

Just beneath the lower end of the slanting skylight, and above the broad, horizontal window, Mr. Lescaze has placed a long slot which will contain the source of artificial light. By its position, light is provided which proceeds from the same direction as natural light. Because of its angle, there will be no glare. Another slot at the higher end of the skylight will control the color and intensity of the lighting units, to insure that night and day, light and shadow will remain unmarred by change.



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Playhouse

THE PRIVATE THEATRE OF MR. AND MRS. ALDIS BELA SQUIRE



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THE family of Mr. and Mrs. Squire, living at *Blythelea*, Llewellyn Park, New Jersey, have a stage for producing their own plays and for the acting of an amateur group in the community. This little house, beyond the main residence, is partly garage, and has one large room for dancing, parties, entertainments, and theatre. The chairs are arranged in rows only occasionally for a performance or for moving pictures, but the stage at one end of the room adds glamor to all amusements. • It is ideal for charades, for instance, or for those one-minute speeches on topics drawn from a hat. The white brick building on a courtyard, with a coach entrance gate, houses the two garages to the left, besides the theatre living room. The walls of the room are a bluish green, the ceiling of old ivory. The domed roof was especially constructed for the proper acoustics, and stars are lighted in it at night. A Greek frieze which runs around the ceiling was painted by Howard Greeley, the architect. • All the lighting is indirect, coming from the great urns about the room, and from the top of the big fireplace. The room curtains are a soft blue and gold, repeating the Greek key pattern; the theatre curtain is all blue. On one side of the fireplace is the masque of comedy, on the other the masque of tragedy. Two paneled mirrored doors connect the living room end to a smaller sitting room. A kitchen for use during parties is beyond. The theatre seats about two hundred and fifty guests. Back stage there are completely equipped men's and women's dressing rooms.



KURT SCHELLING



CAILLET

PATTERNS

FROM AMERICAN PRIMITIVES

OFFHAND you would probably say that the American Indian was the last source to which modern decoration might look for motifs. That is because our minds are still obsessed by the cigar store figure and vacationing presidents tucked away in a cowl of eagle feathers.

As a matter of fact there is strong kinship between primitive art and what we call modern. The modern leans toward pattern formation. It generalizes, where the old art particularized. It makes use of the symbol and the abstraction. And these paintings by Hilaire Hiler of the American Indian are really patterns—of life ceremonials and beliefs. Although they are done by a modern painter in the modern French manner, they capture and interpret the vitality of primitive art and of Indian life.

The astounding thing about them is how well they blend

with the modern interior and yet how thoroughly Indian they are. They have been made the basis of designs for modern rugs and tapestry, and in a way the success of this experiment holds out promise of what yet may be done to enliven and add interest to textile and rug design. The originals are watercolor sketches, but the artist has also done the patterns in oils on large canvases, suitable for murals.

The collection will be on display in New York this month at B. Altman and Company. Mr. Hiler is a young American, born in Minnesota, but he is often taken for French, not only because of his name, but because of the fourteen years he spent in France and the fact that most of his paintings treat of French subjects. Only recently has he begun to "do America", artistically speaking. These Indian studies are one of the first results of his changing horizons.

1. The rug opposite is hand tufted in worsted, a detail taken from the smaller picture of wild horses on the Western plains. The entire design is worked out in tones of brown, gray, black and white on a beige ground. There are two shades in the background to give the effect of mountains in the distance.

2

2. Four black-swathed figures passing single file across the misty backdrop of mountains—in a way become symbols of the mystery and dignity of an ancient people. They are also illustrative of the emotional power of repetition. The hills and skies are in dusty pastel colors.

3. A pair of warlike braves, their attitudes fixed to express the stereotypes of the war dance, Mr. Hiler has worked out with geometric precision in shades of orange. The fiery monotone is offset by dull browns about the warriors' feet.

3

4. The painting below which shows a gathering of the tribes serves as the pattern for the rug on the right. The rug is worked by hand in deep wool pile and the texture is soft and warm. The predominating color is brown, with beiges and grays and whites for contrast.

4

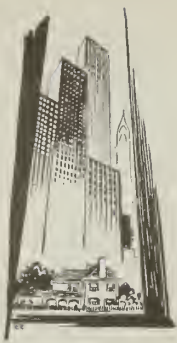


VAUX



KURT SCHELLING

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IF YOU WERE IN NEW YORK

THIS is the time of year when only the staunchest of the sensitive spirits survive. Exhibits spring from every tree. Openings are as thick as minnows. None but the most energetic eye can divide the Romanoffs from the Rustics.

One day's mail included an invitation (by telegram) to meet Monsieur Don, the European caricaturist; another (engraved) to a view of country clothes (very irritating) at Gunther's; a third, to an exhibition of the world-famous Russian Easter eggs; a fourth, to view the changing of a drop of asparagus juice to cosmic color (and what color!). And last, an invitation to the opening of the new Waldorf Astoria bar for men. This, the invitation said pleasantly, will be the last time that women are ever allowed to see this bar.

The opening of the Waldorf bar for men is no casual matter. Its roots go deep. It is not that the room is circular with a convex wall or that it seats two hundred or that the bar is of Brazilian rosewood. Nor are we arrested by the red marble columns and the black marble stairs. It is because, as Irvin S. Cobb says in his booklet published to commemorate the opening, "One by one, woman took from ours, the weaker sex, its last remaining shrines and strongholds—the polling-place, the smoking-room, the barber-shop. We have been shoved so far upstage that a near-sighted sojourner from another planet might well have been pardoned for thinking we were but shadowy figures painted on the backdrop."

In self-defense has arisen the hundred percent masculine bar. The ladies have, to date, swarmed into the cocktail rooms. They have ventured far beyond sherry and bitters. The tea department at the Plaza looks like an interesting collection of Queen Mary's hats. On the contrary, the adjoining cocktail room is a fashion parade from Lilly Daché. There are men along with the hats, but there are also hats nodding independently and happily. The latter situation is a commonplace all over town. It's a woman's world.

To return to other types of flora and fauna. It is the season when styles begin to stiffen and speeches begin to be made.

Donald Deskey, the modern designer, was lured from his stronghold at 501 Madison avenue to speak on "Modern for the Many". This brings up a controversial point in decorative circles at the moment. Many feel that modern furniture has contributed nothing but improved design at lower prices—something not to be discarded lightly. That, however, it has not contributed anything of immortal significance to design. An economic, not an aesthetic, triumph.

The other camp holds that significant modern furniture never will be pulse-stirring until—as with other mature periods—money, time and discernment have been poured into it lavishly for other reasons than "a line at a price".

Mr. Deskey holds that present modern design (rational design) is supplanting Borax (Bronx Renaissance), "modernistic" design (angles, zigzags and the galloping biche) and "classic modern" (taking the quinze out of a Louis chair to make a modern chair). In place of an absolute static code of aesthetics he expounds a relative and dynamic code, which, stated in more simple terms, runs something like this. . . . If you are stimulated by a Harrison Fisher, why not? If you like modern painting and are not stimulated by a Rubens, it

is no slur on Rubens. And by deduction, if you do not like modern furniture it is not because it is bad. You may have stopped at the Grand Rapids copies of the Renaissance.

The same evening Mr. Kenneth Collins of Gimbel's, well known in New York as a wit as well as an advertising merchandise genius, spoke on what is happening in household selling. We of the U.S.A., according to Mr. Collins, are still in the rust and green stage with Milwaukee and other points west, a little more rust and green than the east. As far as he can tell there is no such thing as good mass taste. It loves its polychrome. Deduction: if we are to have beautiful contemporary stuff, can you depend on the people who have emotionally halted at rust and green?

There are in New York at the moment various and conflicting enthusiasms. English style leaders are having an ovation. The Regency period has had a high moment in "Conversation Piece" by Noel Coward, a play with devastating settings, and in a furniture promotion emanating from Lord and Taylor. The feeling against antiques in an antique background has been brought to a crashing crescendo by the Fine Arts Exposition. The approval for the modern furniture of Montgomery Ward and Company shown in the Industrial Exhibit at the Metropolitan Museum amounts to a majority vote. . . . And there exists in addition to all this what might be called a chandelier complex. The Rainbow Room at Rockefeller Center is almost completely modern in feeling with the exception of crystal chandeliers. Udall and Ballou, the jewelers, did over their shop in a completely contemporary manner except for the crystal chandeliers. One of the current hits in the theatre is "The Great Waltz". The entire last scene is given over to fine crystal chandeliers, which are lowered in battalions from the ceiling. Glittering, glowing, twinkling chandeliers surround us, mocking the modernist's dream of serene simplicity. It's a mania.

The Fifth avenue office of the United States Lines is housing a very interesting exhibit. They have reproduced the public rooms of the *Virginia* and the *Washington* by using groupings of the exact ship furniture against photographs of the parts of the ship in which the furniture actually lives. The plan was to reproduce as nearly as possible the inside of a ship—to show those of us who might be contemplating a trip just what would be our lot on their ships. Mr. Samuel Revness, who decorated the ships, explains that they are designed to give an easy, home-like atmosphere. Not to present a dynamic décor that adds a new hazard to a trip at sea.

We expect at any moment to see modern paintings in Woolworth's with Thomas Craven demonstrating. A little section located between picture frames and pipe stem scotties.

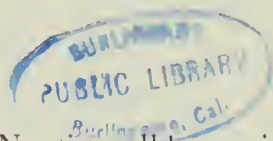
A Ten Dollar Gallery already exists with oils and water colors by Eilshemius, Miyamoto, Paul Gray, and others. And now the Jacques Seligmann Galleries has opened a department of contemporary American Art with prints by such people as Gordon Grant, Harrison Cady and John E. Costigan. Also, crafts from all parts of the country. Prices, five dollars and upwards. It's a good world and getting Cheaper.

JAN JUTA'S MURALS

FOR A NEW BUILDING IN LONDON



BEDFORD LEMERE



AN artist well known in America has completed decoration for the walls of the South African government building. Jan Juta was born in South Africa. His personal knowledge of the natives there, combined with his study of their early history and the British interests which have shaped their manner of life, have given him remarkable insight into the lives of the South African people.

Two of the eight panels which Jan Juta is painting in tempora on canvas for the walls of the new building in Trafalgar Square, London. In addition to the panels representing natural scenes, there are three portraits of famous governors.

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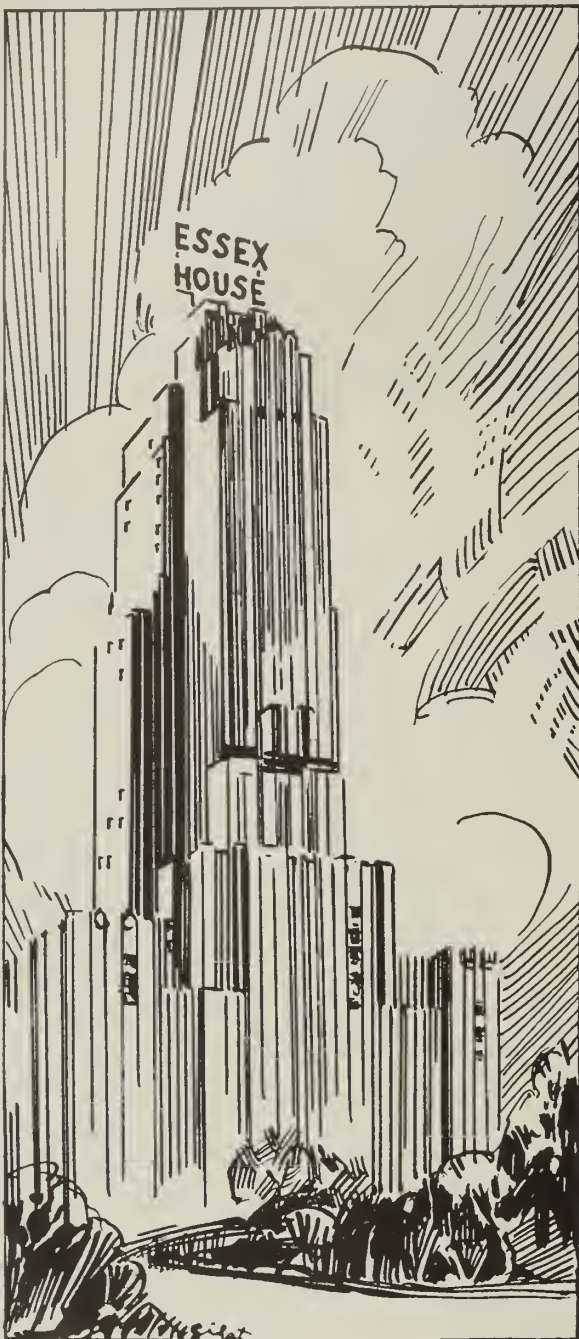
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NORMAN TANNER

BAKED Alaska in the shape of a white seal made by Duchene of La Crémallère for ARTS AND DECORATION

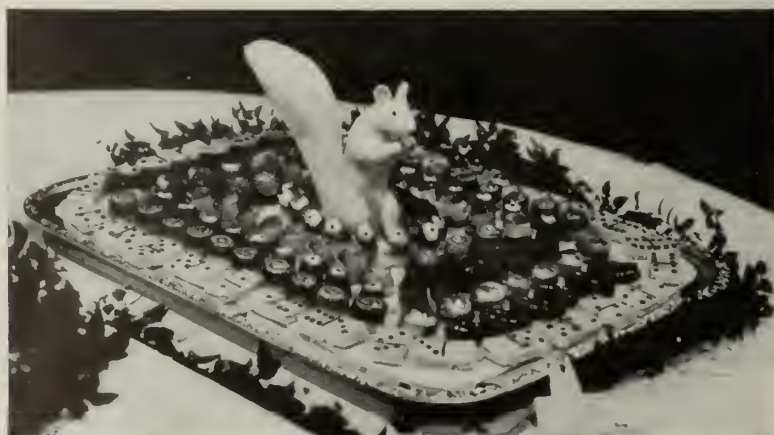
The CULINARY Contest

IT is interesting to know when eating a small unsigned chocolate éclair at the Waldorf that the pastry chef who made it could, if pressed, turn out a wedding cake as complicated and expert as the nine foot triumph whipped up recently for the Duke of Kent.

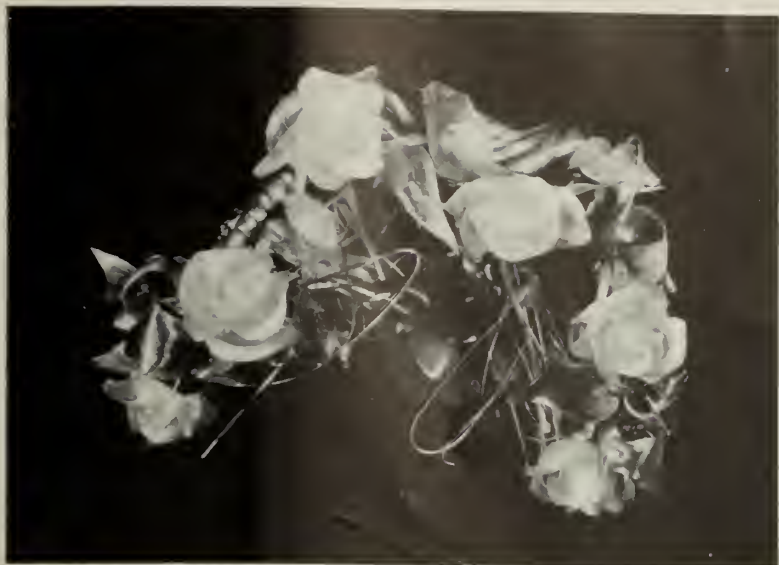
At the Sixty-sixth Salon of Culinary Art held under the auspices of the Société Culinaire Philanthropique at the recent National Hotel Exposition in the Grand Central Palace there was a chef's competition. This was no vin ordinaire in the way of competitions. Some of the exhibits were five months in the making. The iced Notre-Dame de Paris was complete to the last lightning rod. There were baskets of orchids; storks hovering over christening cakes; champagne bottles

and glasses entirely of sugar; an around-the-world buffet with America represented by a turkey with an Indian head on its breast, good old England by a Scotch grouse Prince of Wales and Paris by a sketch of Madame de Pompadour on a capon. Awards were given for pastillage, icing work, sugar paintings, original specialties, Easter eggs, birthday cakes, wedding cakes, sculptural work.

There was confectionery and there was pastry and there were fish and salad groups. The fancy potato group, which was class N and which was won by Mr. Jose Soto of the Hotel McAlpin, listed just a few potatoes!—Fried, soufflé, shoe string, julienne, chips, gaufrette, duchesse, Mont d'or, mireille, ménagère, Alsacienne, suzette, Algérienne, tresse!



HORS D'OEUVRES exhibited at the Sixty-sixth Salon of Culinary Art by Louis Lau of the Waldorf Astoria



NORMAN TANNER

BASKET of brown pulled sugar filled with yellow sugar roses.
By Duchene of La Crémaillère for ARTS AND DECORATION

Realism was the keynote—realism with an ace up its sleeve. A mound of mushrooms was really candy and cake. The Dutch windmill was made of sugar; also the ocean, with the *Rainbow* and *Endeavour* full sail to the wind.

The displays not only had to look well but had to be edible. If a judge wished to snap off an ocean wave and bite into it that was his privilege.

The S. S. Champlain chefs won the Grand Prix. They made their exhibit on the voyage over. The ship docked at eleven-thirty. Mattress-filled trunks carried the display to the Grand Central. It was set up at two o'clock and by three they had won the Grand Prix. It was a large, varied and elegant display with langoustes around a gold-fish globe, a pater or mater pâté de foie gras tortoise with six little ones, a French *hotte* (wine basket) of noodle dough filled with roasted quail, a ham decorated with *Le Corbeau et le Renard*—two pheasants with feathers made of truffles, eggs, tongue, ham and salame, and other feats extraordinaire. The ensemble was said to be the greatest recorded in culinary history.

Meanwhile, on our own we had asked Chef Duchene at La Crémaillère, an expert in culinary carvings, to make for our winter table something new, something very smart, something which had never been made before. A sculpted baked Alaska was the choice, but not in the usual rabbit, swan or dove form. It was decided that Kipling's white seal should be immortalized for a meal.

In boasting about this perfection to the American Culinary Federation we find that seals are not new in the culinary annals. Some three years back a seal appeared in a San Francisco exhibit. We think, however, it was not Mr. Kipling's seal but merely a common coast variety.



SCOTCH GROUSE PRINCE OF WALES. Roast grouse lightly brown, remove the breast meat and stuff the space with foie gras. The breast meat must be sliced very thin and replaced over the stuffing. Cover with heavy meat jelly. Decorate it with the heads of mushrooms, truffles and diced whites of eggs. Fronting the grouse, small timbales of mosaic design, with mushroom tops. This pièce de résistance is an effective work of culinary artistry.



VEGETABLE TIMBALE "PUCIERI". Carefully cook fresh garden vegetables, presented in timbale. The artistic arrangement of this dish is a matter of personal conception. The timbale is filled with diced assorted vegetables, mixed with mayonnaise. Fronting the large timbale are timbales and cups of pimento, set on artichoke bottoms, also decorated with truffles, sliced eggs and mushrooms.

THE ABOVE DISHES ARE FROM PRIZE OF HONOR "WORLD BUFFET". GEORGE K. WALDNER, CHEF DE PARTIE, HOTEL COMMODE.

ALL CULINARY ARTS PICTURES COURTESY OF AMERICAN CULINARY FEDERATION.



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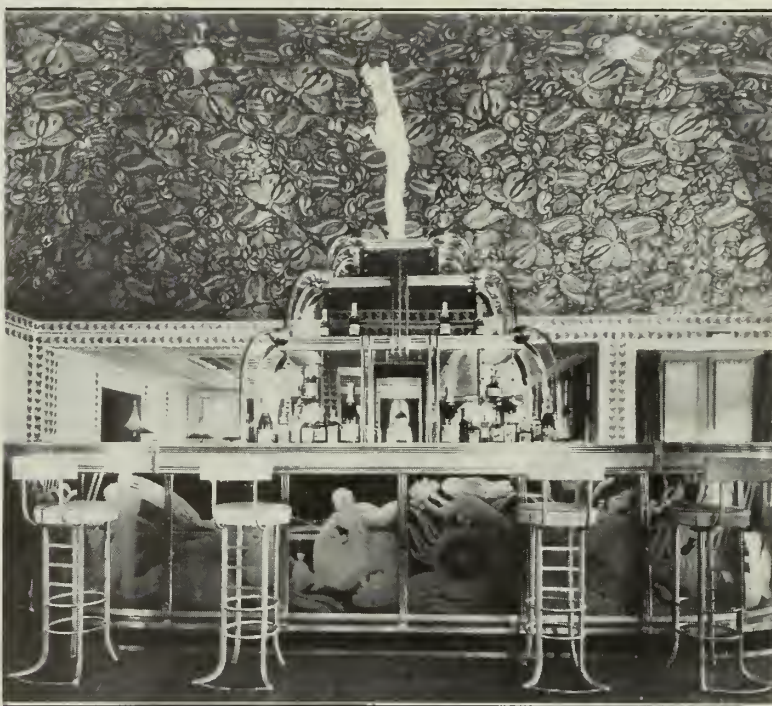
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An apartment with these pieces built-in was designed recently by Arthur Weiser, architect, and E. J. Pullman, of the New Mode Furniture Company, for their public exhibit at 340 East 38th street. Here modern furniture has been devised for a model housing plan in which organized use of space

and cross ventilation are major achievements. The dining table slides back into concealment within a built-in buffet; the Venetian blind is drawn up from the built-in bookshelves and desk when the separation between bedroom and living room is no longer necessary. In this way, a living room eighteen feet wide by twenty-five and thirty-three feet long is made available for entertaining, because all three sections conform to a single decorative plan.

The black lacquered buffet is trimmed with satin finished chromium. White lacquered chairs are upholstered with black Moroque leatherette. Ceiling, desk, bookshelves and wallpaper are aluminum sprayed. The headboard of the built-in bed provides bookshelves and a reading light with a double switch so that the same light can be directed ceilingward. Kurt Versen's simple lamps give additional light.



SHOPPING IDEAS FOR THE CONTEMPORARY MINDED



WINTER GARDEN

A SPRAY or two of ivy does wonders to drive away mid-winter blues, and these pottery fruits make charming wall brackets; they are decorative even without ivy trailing from the small holes in the top. They are \$1.50 each, at Lillie Triest, 108 East 48th street.



ETHEL HOBBS, 57 Lexington avenue, has a big pottery globe with a hole in one side from which you can trail smilax or ivy—you can even put a small flower pot inside with the plants growing. It is \$4 and comes in cream or pink. The little birds are Persian and as gay in color as a Persian rug. They are large enough to hold small flowers or cigarettes as shown, and are \$5 a pair.



THREE French vases—all a dusty pink. The color is luscious, but the dull, hard glaze through which the rough bits of sand in the clay still show is part of it, too. The large, round one with the gray roll-handles is signed by Luc Lanel and is \$30; the tall, plaid one is \$16.50, and the small one \$8.50. Rena Rosenthal, 485 Madison avenue.



MORE French pottery, this time turquoise blue. The tall, modern pigeon is \$10.50, and the jar with holes in the sides and lid for flowers or vines is \$2.50. The small dove with a shape suggesting a heart is a covered bonbon or cigarette dish and, like doves, comes in pairs—\$8 for two. At Pitt Petri, Waldorf Astoria Lobby, Park avenue and 49th street.

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1935

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SHOPPING IDEAS FOR THE

OVER THE CUPS

IT is easier to face the day somehow if you start it with breakfast from these new French dishes, each one of which has a vivacious pink cock on it. The set is a service for two, and consists of twenty-three pieces. It is \$30. The roll-around tray is mahogany, and the two shelves fold up so the whole contraption can be perfectly flat when not in use. \$15. Olivette Falls, 571 Madison avenue.

HERE'S a tea set by one of Sweden's foremost designers, Edvard Hald. The shape is unusual and graceful, and the color is a dull black with gold edges. The inside of the cups, however, shows the fine near-transparency of the white china from which they are made. The tea table is of black and a very light golden wood. It is \$18 and the tea set is \$49 with a dozen cups and saucers. Sweden House, 30 Rockefeller Plaza.

THIS tray with after dinner coffee and liqueurs needs for solid comfort only a bright fire blazing behind it to catch the sparkle of the cut crystal decanter. The bottle is imported and with eight square-base glasses is \$29.50. The delicate china coffee cups are \$36 a dozen. Black lacquer tray, \$2.95. Alfred Orlik, 395 Madison avenue.

PUTTING a crystal handle French fashion on a coffee pot, where you are used to finding a wooden one, raises smartness to the *nth* power in this chromium after dinner coffee set. And the cups also have tiny crystal handles. They are \$4 each, and the coffee pot, creamer and sugar bowl can be had for \$20, at James Amster-Bergdorf Goodman, Fifth avenue and 58th street. The mirror table with crystal legs is from Mayhew Shop, 603 Madison avenue. \$48. White pottery cigarette box, \$2.50.





HELPFUL HINTS

OF COURSE the telephone book is as much of a trial as a necessity, and this aluminum disguise for it bound with criss-cross leather helps to make it presentable. The cover is hand-wrought with an oak tree design, and is \$12.50. The pencil has a magnifying glass in one end, and is a blessing when looking up numbers in the aforementioned telephone book. \$1. Madolin Mapelsden, 825 Lexington avenue.



A MIRROR-COVERED memorandum pad, monogrammed in the center, is a decorative addition to the telephone stand. The back is white kid. \$5. At Baphé, 501 Madison avenue. And for traveling, here's a powder box that doesn't spill. The puff is separated from the powder by a metal disc on a spring. In green, white and blue at Wellby, Ltd., 57 East 56th street. Price \$1.25.



FOR a modern fireplace—this log rest has a bundle of glass rods mounted with chromium bands for decoration across the front. The steel and chromium fire set may be used with it, and consists of a log roller, tongs and stand. It is \$32, and the log rest is \$50. From Edwin Jackson, 175 East 60th street.



JUMBO matches beside the log fire are handy. These have vari-colored tips, and come in a mirror holder which can be monogrammed. Another attractive holder is made of chromium, with an amusing horse handle designed by Hagenauer. Both sets are \$7.50. Pitt Petri, Waldorf Astoria Lobby, Park avenue and 49th street.

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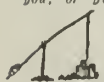
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SHOPPING IDEAS FOR THE CONTEMPORARY MINDED

THE METALLIC RING

Two plump pears made of French pewter polished bright like silver form this quaint cream and sugar set. They are about three inches high and just the right size for the breakfast tray. James McCreery, Fifth avenue and 34th street, has them and they are \$5 a set.



THESE pewter candlesticks were designed by the Prince of Wales when he was last on a visit to Sweden. They were executed by Estrid Ericson, the Swedish designer, and imported by James Pendleton, 19 East 57th street. \$29.50 a pair. The pewter vase is one of Miss Ericson's own designs and it is \$45.



THIS is American hand-made pewter in this group. It has a dull finish and the service plate is decorated with a hand-etched sea horse motif. \$6. The cigarette box and the ashtrays form a set and have matching modern decorations on them. \$17.50 for box and four ashtrays. Gerard, 48 East 48th street.



ALL that glitters isn't gold at all—some of it is spun brass. We first became familiar with the process in aluminum, but following the rising vogue for gold, Bullock's-Wilshire, Los Angeles, has had accessories made up in spun brass with white Catalin handles. Salad bowl (with wooden bottom) \$12.75; ice bowl, \$6; and cigarette box, \$3.95.





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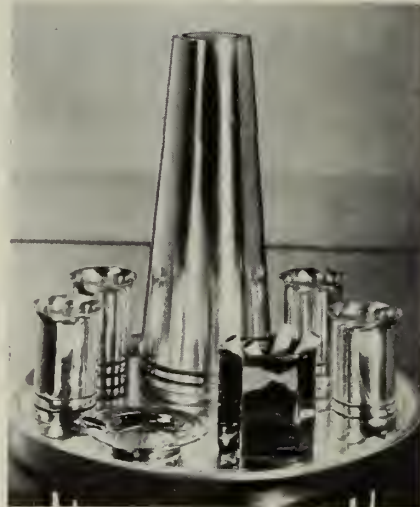
SHOPPING IDEAS FOR THE CONTEMPORARY MINDED

THE FESTIVE NOTE

STARTING the New Year right is often enough a question of giving or receiving one of these surprise baskets with every kind of accessory for impending cocktail parties—everything except the alcoholic content. Alice H. Marks, 19 East 52nd street, will make one up for you with such delicacies as her imported cocktail crackers and a smart glass shaker, all in a silver basket. \$20.



A COCKTAIL shaker that you'll probably like, not only because it is graceful and simple, but because it functions perfectly. It is made of brushed chromium, and has a double red lacquer band around the bottom. The four cups and tray are part of the set, which is \$12, at Arden Studios, 460 Park avenue. Cigarette holder and ashtray, \$1.75.



A SINGLE slab of wood forms this extra-smart supper tray with scooped out compartments for relish dishes and round holes for the glasses. The edges of the light wood and the indentations are painted a brick red and decorated with white designs. \$10.95 at James McCutcheon, Fifth avenue and 49th street.



WHETHER the punch can boast champagne or not, this cloth lends a gay and festive note to the punchbowl table. The design is worked out in black and red on a white ground, with tall and flaring champagne glasses. It may be purchased through your decorator from the Hoffmann Associates, 509 Madison avenue, for \$3.



February

FEATURING CASE PROBLEMS

More and more we shall be changing our present-day schemes of decoration into those of tomorrow. But most of us will want to keep our treasured possessions. We are confronted with the problem of transition in decoration.

THE changes you undoubtedly plan to make in your house are of major moment to you. Probably you will be one of the majority who will prefer to change progressively rather than all at once.

What will your house be like in 1936? In 1937? In 1938?

The February number of Arts and Decoration will offer the first presentation of a series of case histories.

What will be done to modernize the eighteenth century apartment on Park Avenue?

The early American house at Easthampton?

The Spanish house in Beverly Hills?

The Villa at Miami?

The Elizabethan house in Bronxville?

The private house in the east 70's or on Michigan Boulevard?

In what houses and apartments all the country over will what changes be made in the direction of the new decoration?

Expert designers and decorators will offer their suggestions in a series of case histories beginning with the February issue.



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THE MISSES SELBY

AN ENGLISH GARDEN—three flights up—at Fifth avenue and Forty-ninth street, New York City. More specifically, a view of lawn, pool, shrub and blossom on the roof of the British Empire Building, Rockefeller Center, seen from the furniture exhibition of Arundell Clarke. Everything in the building is British—glassware, china, biscuits and fabrics. Wedgwood, Crown Derby, Davis Collamore and Liberty are among the sponsors. The displays are for you and me. Tea is served from four to six from Georgian silver. The tea is Melrose's, favorite of the late Queen Victoria and the present King.

THESE DAYS OF TRANSITION

•

A DESIGNER bravely looked the streamline in the eye a few moons ago and said: "Next year you will be familiar—year after next, you will be common." But it isn't just this well-advertised line that has become familiar. We've been shaken out of our antique doldrums by any number of things.

Houses are beginning to struggle out of a long period of ancestor worship. There is schism in the ranks. Many interiors show radical change. Most still stubbornly stick out for family heirlooms to the last four-poster.

* * *

But 1935, also, finds many people falling some place between two stools—one stool of chromium, the other, say, a *prie-dieu*.

We all go to exhibitions of modern interiors with curiosity and enthusiasm, but our own experimenting is a little more modest. We want to cling to our old treasures, come what may. Yet, when there are rooms to be redecorated, we want to capture the freshness of the modern. All we ask for are houses comfortable, workable, and contemporary-looking—holding on to familiarity.

* * *

To meet the hopes and fears of these people, Arts and Decoration will suggest, for several coming issues, schemes of modernization. Beginning with this number, generous space is given to plans for redecorating single rooms and whole apartments—what they are now, and what they might be.

The designers who helped us plot these new interiors sympathize with those who wish to remodel only part of a house, or revamp only a room or two this year. Usually, therefore, they change colors and background, and retain period furniture. Or they show period and modern furniture in combination, and efficient modern lighting, air conditioning, brought into buildings antedating these conveniences. They demonstrate the two-rôle room, a clever device when space is at a premium.

* * *

Modern furniture can no longer be lumped together just as modern furniture. Chinamen don't all look alike. Modern pieces have good features and bad. In order to bring the style to fulfillment, we have to be selective. To help you choose pieces, sound in construction and shape, that will be in the living room rather than the attic year after next, we publish a buyers' guide to modern design. To tell you *exactly* the things that change a traditional house into a contemporary one, we give you the Museum of Modern Art's version of metamorphosis.

And with us cheering on the sidelines, the ghost of the obsolete term "modernistic" is finally laid to rest.

G. A. Y.

ARTS AND DECORATION

VOLUME XLII • NUMBER 4

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ARTS and DECORATION is published the first of every month by Arts and Decoration Publishing Company, Inc., 50 East 42nd Street, New York City. SUBSCRIPTION PRICE: \$3.00 a year; two years, \$5.00; single copies, 35 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional. Entered as second-class matter March 5, 1919, at the post office New York City, under the act of March 3, 1879. CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue. TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

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ARTS AND DECORATION
PUBLISHING COMPANY, INC.
50 EAST 42ND STREET NEW YORK



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575 FIFTH AVENUE

NEW YORK

EXPERIMENT IN CHANGE—



A SKETCH OF THE MAIN LIVING ROOM OF THE APARTMENT AS REISS-ULRICH WOULD CHANGE IT FROM ITS PRESENT APPEARANCE, WITHOUT

IT is difficult to resist the theory and practice of the moderns, because there is so much horse sense behind it. The most persuasive of all their tricks is the architectural treatment of light. Electricity is a plastic material, and it need no longer be provided in brackets, done up in candle packages. When it is considered as a part of the design of the whole room, it not only achieves a high decorative value, but a new convenience. The magic of electricity has done more than any one other medium to affect a change in the decoration of this large Park Avenue apartment which we publish

here—photographs of it as it is, sketches as it might be.

The greatest stumbling block to our wholesale adoption of the modern, on the other hand, is our love of fine old pieces of furniture. The modern is no vulgarian in his disdain of the excellent, but if the old pieces take up too much room space or are inefficient for today, in spite of their beauty of line, he has the courage to say: "Well, let us put them away, or sell them, or give them to a museum." To the rest of us, conservatives all, this is harsh treatment. We want to cling to our valuable and beautiful possessions. Recogniz-

Hilde Reiss and Lila Ulrich, designers, observed, measured, and photographed an apartment on Park Avenue decorated today in traditional styles. They give here their suggestions for its renovation toward more modern, more simple, and more convenient arrangements



DRASTIC ARCHITECTURAL RENOVATION, THROWING OUT TOO MANY OF THE OLD TREASURES, NOR BUYING MUCH THAT IS NEW IN FURNITURE

ing this last stand of the traditionalists, Reiss-Ulrich, in re-decorating this apartment have retained as many of the original antiques as they could. Some of them they have discarded, causing the owners a slight catch in the throat.

But in so doing, they make this point: Superb in workmanship as they may be, the owners become so used to every piece that they fail most of the time to *see* them. In every day use, furniture, as a work of art, becomes just a convenience. It is too much of an emotional strain to approach objects habitually with a fresh appreciation of their form. As one

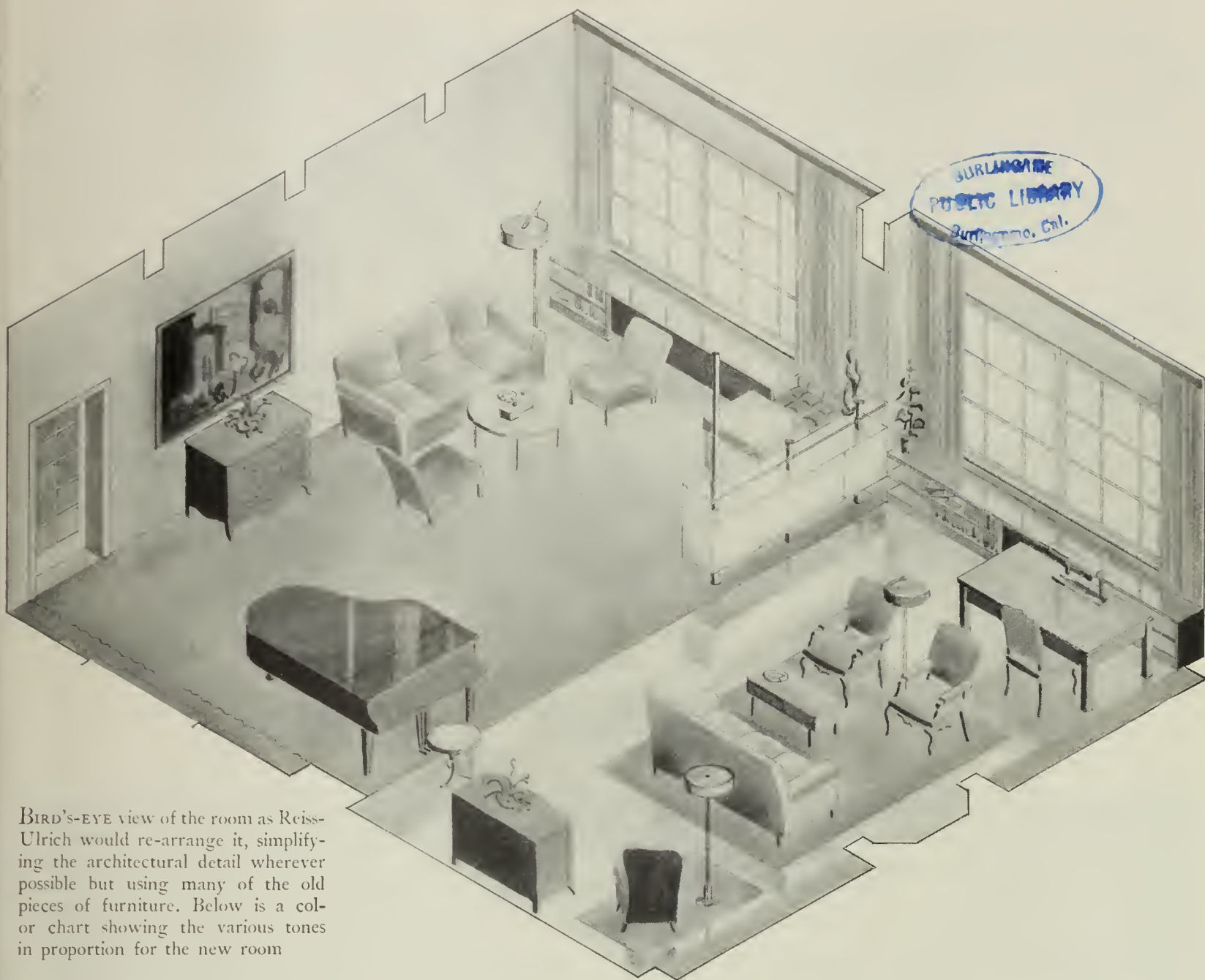
opens a book to read a favorite poem, or stands in admiration before a picture on the wall only occasionally, so, for many of these finest examples of earlier craft, there should be the opportunity to go and look one's fill, and then be on to the necessary, and the practical.

In the category of the modern, a room is not a container for units of excellence, but is designed as a whole in pleasing line and mass, with furniture that is immediately useful and above all fluent, adaptable to the spontaneous activities of the people in the room.



LIVING ROOM REDESIGNED

THE large living room of the apartment as it is today. The floor plan above shows the present arrangement of the furniture. The three photographs show the present groupings along three walls of the room. The top photograph is the wall on the left as one enters the room from the foyer; the next is the window wall opposite the entrance. The third photograph shows a part of the fireplace in the middle of the third wall on the right as one enters, and also the turn of the fourth wall. All walls are painted a French gray, and panelled with strips of molding. The ceiling is white. A plain deep gray carpet covers the floor. The center table and two commodes along the left wall are Provençal pieces; the two gilded chairs, French eighteenth century and the larger Louis fifteenth chair is covered in old gros point. The large paintings are Italian, probably seventeenth century; the middle painting is Carrot Top, one of Robert Henri's finest canvases. The two horizontal windows are hung with a deep red and gold cotton brocade, and the narrow valance is blue and gilt plaster carving, Italian. The desk is Provençal and the painting above it Dutch, seventeenth century. Bookcases and cupboards line the third wall on either side of the fireplace. Above the white marble mantel hangs a French painted mirror. The wide table desk at the turn of the wall is a simple carpentered table with small round Italian brass handles on the two drawers. Down the center of the room, but not shown in the photographs, extends a refectory table, with another sofa backed against it, facing the fireplace. The placement of the furniture as it is today can be studied from the small floor plan reproduced above. The zig-zag line represents a painted screen from Avignon at the entrance



BIRD'S-EYE view of the room as Reiss-Ulrich would re-arrange it, simplifying the architectural detail wherever possible but using many of the old pieces of furniture. Below is a color chart showing the various tones in proportion for the new room

In redesigning these rooms, as Reiss-Ulrich have retained the best objects, so they have given them a simpler background, in order that they may be better displayed, and not be in competition with too many other fine things. If apartment houses provided enough storage space, the old pieces might be brought out for a few months and then retired for other pieces. But time and space are short in apartment houses and long in quiet museums.

This particular apartment which is undergoing treatment here on our pages is a thirteen-room one on upper Park Avenue. Reiss-Ulrich have suggested rearrangement for only three of the rooms, the living room, the dining room, and a dressing room-sitting room.

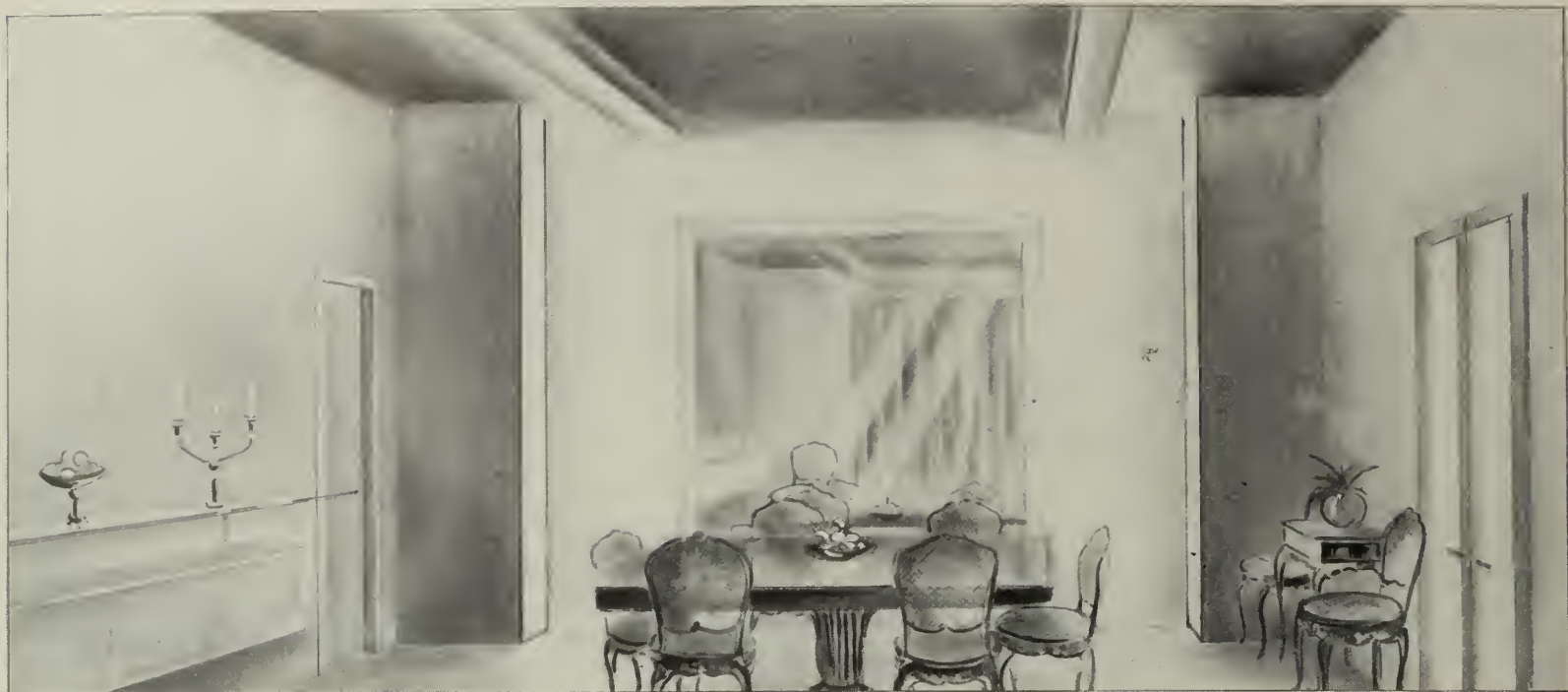
The living room is almost square, twenty-six by twenty-nine feet. Since its space was gained by leaving out the dividing wall between two average-sized living rooms, in two typical apartments, it has one awkward architectural feature—a heavy steel supporting beam across the ceiling's width in the center. The present owners have found that this beam automatically divides the room, and have placed a refectory table beneath it, with a

LIVING ROOM COLOR CHART

<p>WHITE 3 Walls Ceiling Storage cabinet for liquor and games. Long radiator enclosures and bookcases.</p>
<p>YELLOW Curtains at the windows. Couch by the fireplace. (Grayed yellow) Rug by fireplace</p>
<p>RUST Large rug Built-in Seat Desk chair</p>
<p>BLUE Curtain back of piano Chair in corner by bookcase Chair at game table</p>
<p>NEUTRAL TAN Bookcases on fireplace wall Couch and twin chairs</p>
<p>WOOD Floor—Dark Oak Fireplace—Oriental Walnut Desk—Walnut Chests—Walnut Piano—Mahogany Ebony</p>

couch before the fireplace on one side, a game table on the other, and two lamps on it for reading and playing. Reiss-Ulrich very cleverly used this dividing line to better advantage in their new arrangement. They remove the table to give free moving space in the center of the room. Out from the upright beam between the two windows, they build a long cupboard table, with glass top, and further suggest a partial partition by a slim chromium upright from the end of this table to the ceiling beam. Under the entire length of the ceiling beam, they attach a platform of beaver-board for the concealment of two rows of electric lights. These lights are so controlled that any one, or all, of the four corners of the living room can be illuminated, indirectly. For other closer and personal activities in the room, there is individual lamp light, thrown down.

The new wall, window, and fireplace treatment seems radical but is not really so. Reiss-Ulrich strip all the panel moldings from the walls, leaving the room even larger in appearance, and less cut up into meaningless squares. Since the two windows are not wide enough to fill that wall space, new curtains are hung,



SKETCH of the dining room in the same apartment as Reiss-Ulrich would modernize it, using as many of the old pieces as possible

DINING ROOM TRANSFORMED

lighter in tone (clear yellow), across each entire end wall. This, too, makes for architectural unity.

The radiator boxes under each of these windows are extended into book-shelves, to emphasize a continuous horizontal line, and add useful spaces. Between the partition cupboard table and one window they suggest a built-in bench to serve the game table. The low closets beside it are convenient for cards and chips. And another section of this glass topped table might contain cocktail mixing equipment.

The fire-place wall is already filled with bookcases on either side of the mantel. Reiss-Ulrich merely suggest the removal of the mantel itself, leaving just a strip of marble edging the opening, and add a paneling of grained wood to cover the chimney breast. One of the paintings might be hung or inserted into this panel. This third wall of the room then becomes more of a single flat unit. The entrance door wall is hung with a curtain up to the middle beam which covers the double French doors leading from the foyer.

Distribution of color in the new plans can best be studied from the color charts, and the arrangement of furniture from the drawn renderings.

The dining room of the apartment is too small in size for large dinners, and has been an architectural problem to the owners from the beginning. It is eighteen by fourteen feet. They hung a large mirror on the wall opposite the window to give the illusion of more space. Reiss-Ulrich, in their new plans, have retained this mirror for the same purpose. They achieve also more space in fact by removing two of the side-boards in the room, and building a new one in, narrower and lower but with ample service top and more room for storage in the cupboards beneath it.

In this room, as in the living room, they strip the walls of the panels of molding, which immediately enlarges it to the eye. Walls, now buff, they finish in white, for further gain in apparent distance.

The ceiling they suggest boldly painting in a red that

matches the color in the Chinese chintz pattern of the present window curtain. The darker color tends to lower the roof of the room but to widen the wall space.

Lighting is architecturally employed. The two columns of light on either side of the mirror outline the structural coves in the room. They not only add a perpendicular line but brighten the room and focus the extensive purpose of the mirror which they outline. The present framed panels of old wall paper are taken down. Though decorative in themselves they broke up that wall of the dining room into too many units. Reiss-Ulrich suggest painting the mirror section in gold which would give a rich decorative treatment without so much patchiness, as now.

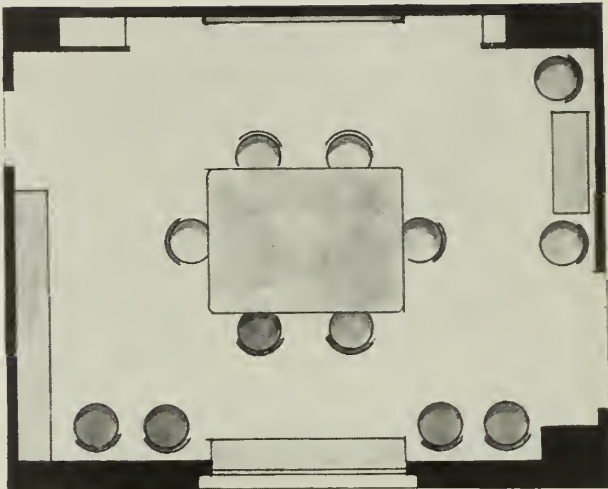
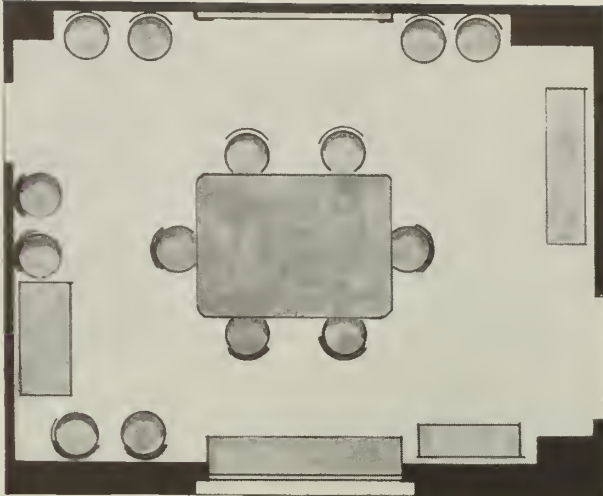
The present window arrangement, they retain, removing only the draped net next the panes. The curtains are a single large pictorial pattern in buff and red, which hang out and over the radiator box. Two additional verticals of concealed lighting run up the side of the hangings in the new plan, and throw light out along the white walls on either side. Wall brackets and lamps now in use would be no longer necessary, though candles could continue to be lit for table decoration.

Since a new dining room table and chairs would be too expensive to buy, Reiss-Ulrich retain these. At present the cane backs and seats of the chairs are covered with a worn green velvet padding. This is removed to show the natural reed. The plain short piled rug now on the floor is difficult to keep clean; it is gray in color and darkens the room. Reiss-Ulrich prefer to cover the whole floor with imported natural color straw matting, durable, and easily kept fresh from stain. Though its effect is perhaps a little informal, in color it carries out the tone in the cane chairs, and the other bright colors of the room. Only the wood of the old furniture then is dark.

French doors are always a decorative snarl. In the present dining room the square panes of glass in the double door are covered with narrow shades on which are painted a landscape.

DINING ROOM COLOR CHART

OYSTER WHITE
3 Walls Buffet
COOL RED
Ceiling to match red in existing draperies
STRAW
Japanese matting Cane backs and seats of chairs
GOLD
Mirror wall
WOOD
Dark Mahogany Table and chairs
SANDED GLASS
Entrance doors Doors in buffet



ABOVE, left, is a chart which shows the new colors suggested to give the illusion of more space than the dining room seems to have as furnished at present, and to brighten the décor

THE floor plan above shows the placement of furniture as it is now, and the one to the right the suggested new placement. Since the principal changes in the dining room are those of indirect lighting, floor plans are not widely different

BELOW is the dining room as it appears today. Walls are cream, paneled with strips of molding. Panels on either side of the large mirror are framed sections of old English wallpaper, Chinese in inspiration. Cane backed chairs are now covered in old green velvet. An early Degas painting hangs over the side board. Window and door curtains reflected



DRESSING ROOM-SITTING ROOM UNDERGOES TREATMENT

The designers working to modernize this apartment substitute two vertical panes of slightly frosted glass, and strip the whole door of its molding frame. The door then sinks into the surrounding white wall more inconspicuously.

The sitting room-dressing room is a work room largely. It has two ample closets, with bureau space within them for storage. The two chests of drawers and the little commode are unnecessary to the room at present. So, though they are fine pieces in themselves, Reiss-Ulrich prefer to turn them out, leaving only the strictly usable furniture. Their plan for the room may seem bare in consequence, but the floor space gained can be used for an exercise mat.

As in the other two rooms, the first job in reformation is to tear off the squares of molding that break the smooth surface of the walls. Since there are structurally five walls to this room, only eighteen by fifteen feet, the panels are particularly confusing. In addition, four doors mar the surfaces—two closet doors, and the entrance, in the wall opposite the window, plus the mirrored bathroom door. The typical steel moldings outline all these. These are stripped off, and beaver board covers the paneling of the doors themselves, which then become flush with the surrounding planes. Reiss-Ulrich would cover the two walls meeting in the corner back of the chaiselongue with a light blue basket-weave

Cellophane, emphasizing the lounging end of the room. The two other walls might be painted blue-white, and the window wall hung with a straight sheer white Cellophane and cotton curtain. If the room should be used, however, as a bedroom, a more opaque curtain would be necessary here. The view from the window is unobstructed to the East River.

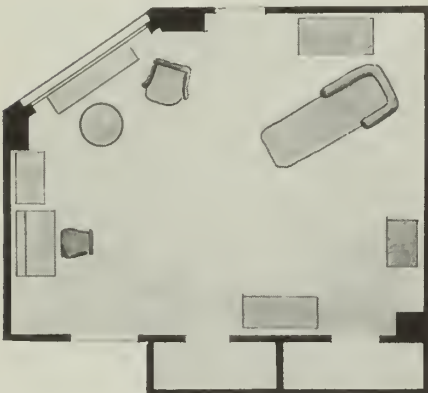
The sheer Cellophane hangings are again hung out and over the radiator box, and extended to the edge of the window wall. Their semi-transparency would allow effective decoration from living plants on a glass shelf added between curtain and window pane.

The designers transfer the big mirror from the far wall and hang it above a simple long built-in shelf, with drawers along its edges for accessories and make-up tools. A vertical strip of indirect lighting is built in beside the window.

The present desk, cumbersome and badly lighted, is thrown out and a new modern desk with enough drawer space for utensils and for typewriter is placed immediately in front of the window. Desk lamp lights it at night.

Built-in horizontal low bookcases follow the wall behind the chaiselongue. And on the soft sheepskin rug is a new low tea table. The floor is covered with cream linoleum.

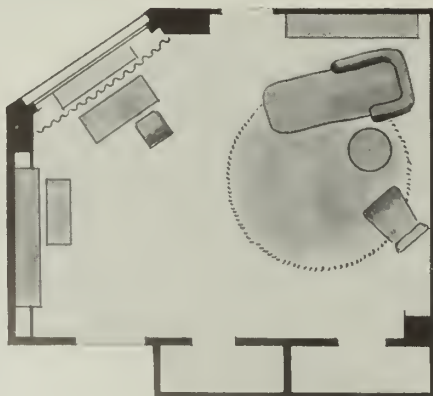
A strip of cork over the book-case can be used for tacking up childrens' paintings and sketches.



HERE again are floor plans, before and after, or today and tomorrow, of the sitting room-dressing room in the Park avenue apartment under decorative treatment by Reiss-Ulrich. Furniture as placed today is shown at the left; suggested changes drawn in the plan below. Color chart, lower left

DRESSING ROOM COLOR CHART

WHITE 30% 2 walls and ceiling Sheer Cellophane Dressing table Coffee table
LIGHT BLUE 25% 2 Cellophane walls behind chaise Desk chair
CREAM 20% Linoleum floor
ORANGE YELLOW 12% Sheep skin rug Sheep skin bench
ULTRAMARINE BLUE 8% Chaise and arm chair
WOOD 5% Desk white maple



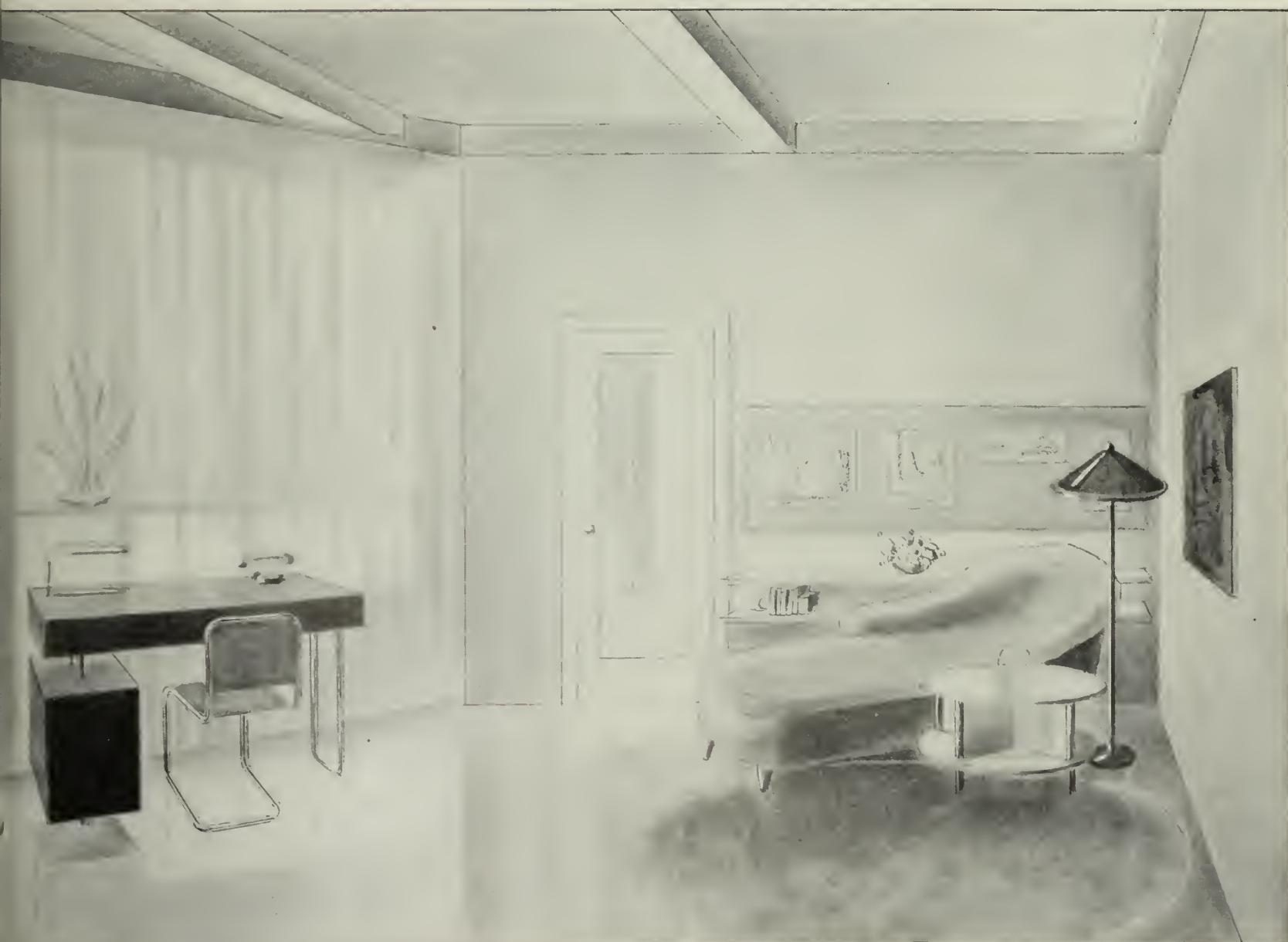
EXTENDING across two pages, the drawing to the right shows the dressing room as it might look if Reiss-Ulrich could have their ideas carried out. The only old piece of furniture retained is the chaiselongue; the modern built-in dressing table and desk are more efficient. Indirect lighting is added to the diagonal turn of the wall by the dressing table. The curtain is hung to the floor



PHOTOGRAPH of dressing room as it looks now. Walls are painted French gray and are paneled with molding. Rug of plain dark gray. Chintz in curtain, slip-cover for chaiselongue and on chair seat is white and buff design on a light blue background. Pair of brass lamps on small English bureau have gold silk shades edged in blue. The window wall is at an angle, making the room five sided. The landscape over the bureau is by Thomas Benton, the other painting is a water-color by the late Gardner Hale. Placement of such pieces as are not in photograph can best be seen in the floor plan. Along the wall at the left of the entrance door are a desk and dressing table. On the wall behind the chaiselongue hangs a large mirror, five by six feet



KURT SCHELLING





GREAT BRITAIN

GREAT BRITAIN, and particularly London, has long been a stronghold of tradition. Fine old china has been reflected in the patina of polished table tops for generation after generation. It is not much wonder that London was a little slow in accepting or understanding modern design. But within the past few months many new contemporary things have been appearing there. Good modern designers and architects have emerged from the traditionalists and are making rooms that are at once livable and pleasantly related to the English countryside. The rooms shown on this page were designed by Michael Dawn for Mr. Roger Malcolm's home in Middlesex. The dark accents of curtains and rugs repeat the tones of the furniture and redeem the neutral coloring of walls, floor, and upholstery from monotony. Sunlight and air enter generously through the large window. Miss Wendy Barrie's apartment on the opposite page is characteristically simple. The dining room is particularly attractive, with the bright colors of the upholstery, and the beautiful grain of the wood in the table and chairs.



ANSWERS THE MODERN CHALLENGE



STUDIO SUN

LIVING ROOM AND DINING ROOM in the London home of the British film star, Wendy Barrie. The sturdy square lines of the furniture are harmonious with the very heavy, plain-colored or striped fabrics of upholstery and hangings



MODERN ROOMS FROM PARIS

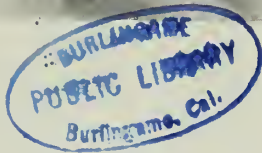


KEFER-DORA MAAR

THE PERSONAL ROOM—feminine and masculine versions. In the lady's dressing room above the chief decorative feature is the grain of the wood which faces cabinets and drawer fronts. Wood surfaces, relieved by a colorful map, also dominate the man's study. By Gorska and Montaut for M. Grima, Paris



PETER A. JULEY



OVER THE HILL. On exhibition at the Whitney Museum

THOMAS HART BENTON

ON HIS WAY BACK TO MISSOURI

By RUTH PICKERING

THOMAS BENTON refuses to paint subjects that are merely sweet and friendly and calm. So far as we know he has painted but one madonna. Even his landscapes are chosen for a quality in them that is too much—too much heat on the prairie, too little rain, or in the forest too much tangle or lushness. He never paints the pleasant or the pretty. For all his vitality there is seldom joy. There is love, and sorrow, pity, and wit but no playfulness. He is harassed by what he sees in American life. That is why his canvases are restless.

In his strident, clear colored paintings and murals there is something disturbing. To the critics who complain that Mr. Benton's work is "not in good taste," he answers that the life he paints is not in good taste, either. To those who condemn his pictures because "they won't lie flat on the wall," he says they are realistic representations and that he has not found life flat. Such criticism is true, perhaps, but also unimportant. Thomas Benton's strength is important. His paintings are full of energy, never quite peaceful, a kind of crying in the wilderness against something.

The lack of repose is neither virtue nor defect. It is a fact of the painter's vision. He is dissatisfied with things as they

are. Benton does not paint just out of sheer love of life, like a Rubens or a Renoir, but with the hope of something better to come. He wishes he could see his people happy in their abundance, but he sees them unfulfilled. His sensuousness and gusto for experience conflict with an emotion to change. His elongated line is a questing one; his twisted masses are rebellious and angry.

But through all his pictures, drawn from American life, there glows a tenderness for the dispossessed Negroes throughout the South, for the farmer on the prairie, for the workman on the docks or in the factory, for the seekers after empty pleasures in the cities of the East. Even in his railroad engines, which he loves to draw as elongated speed demons, there is a kind of worn striving in the effect.

Therefore, every painting goes beyond acceptance; implicit in it is profound criticism. He asks more life for those people and places which he paints. There is thunder and lightning in his vision, not the temperate sun. He is wondered at and honored for his strength, and he is unpopular, in some circles, because he will not allow us complacency.

The conflict between Benton's love of experience and his hatred of its social setting is the source of his strong emo-



EXPANSION. Industrial panel, Indiana murals

tional quality, making him one of the most important painters of our day, if not the most important. It is also the source of his weakness, because there is something within him still unresolved. Quite probably it is the fault of the age in which he lives. He sees too much.

If, however, he does arrive at a resolution of his turmoil, there will be serenity, as well as power in his work, beyond his contemporaries. For there is no painter in America with

his insight and humanity. We do not ask that his people and things shall come to rest as Grant Wood's people are at rest, in an emphasis on design that will rob them of their aliveness. But eventually something in Benton's art will be less explosive. The adjective is one he uses in describing his work. He attributes that quality to a difficulty in making the aspects of American life fall into balanced form. In the end he will find the exact form to carry his vision. Each new canvas



HOME INDUSTRY. Industrial panel, Indiana murals

shows him nearer his goal. His magnificent murals for the Indiana building at the World's Fair are dramatically finer than the preliminary historical murals which he worked on several years ago. They are Benton at his top—with his arrangements deepening the life he portrays.

The difficulties, through which Thomas Benton has found himself, are typical of the cultural influences in America in the last twenty-five years. As a young man he left an

unsympathetic Missouri to study to be a painter. Now in his middle age, he is slowly finding his way home again.

Missouri as a frontier state, Missouri politics, the Missouri scene is bred in the bones of Tom Benton. The first Thomas Hart Benton, with Clay and Jackson, fought passionately for the rights of the West. For thirty years after 1821 he was the Senator from the new state of Missouri.

To Missourians, the Thomas Hart Benton of today is



THE INDIANS. Industrial panel, Indiana murals



INTERNAL IMPROVEMENTS. Industrial panel, Indiana murals

something of a queer fish. His father was in politics too, defending the rights of his native state in Washington during the painter's boyhood. He thought a taste for drawing was poppy-cock. But there was pioneer stuff in young Benton's inheritance. He looked across another horizon. He got a job cartooning for a newspaper in a Western town, and earned money to go to the Chicago Art Institute.

In art school he learned about painters and painting that came to glory in other countries. Obviously there was no sympathy for his notions in Missouri—for all he knew, nowhere in America. He would go to Paris. For years he was blandly uninterested in showing the Missourians. He was immersed in puzzling out the abstractions of form and color and line behind all pictorial art.

Then the world of art and artiness tumbled down. He came back to America when we declared war, sure that in Paris he had discovered the ultimate in painting, abstract form. He was a dapper esthete himself then, stuffed with theory. Today he is belligerent against dry talk and empty works.

The Government sent this Parisian Missouri dandy to the Navy Yards and commissioned him to paint airplanes, blimps, battleships—as they might look to any officer who knew his command. This was a tough job for a young man who considered the photograph the instrument for reproducing the factual, not the high and remote goddess of painting. And then something happened that started him on his way back to Missouri.

It wasn't the crass chauvinism of the war, not that. But it was the necessity of saying something that Missourians might begin to understand. It was the necessity of translating to other people in America something of what he had learned in Paris, in terms that they could see and read. Tom Benton's



THOMAS BENTON at work on THE FRENCH

UNIVERSITY
PUBLIC LIBRARY
Berkeley, Cal.



EARLY SCHOOLS. COMMUNITIES. Cultural panel, Indiana murals



WOMAN'S PLACE. Cultural panel, Indiana murals



one of the cultural panels of the Indiana murals

blimps had to look like blimps, not just planes and cubes.

And when the war was over, here was Benton with the deepest traditions of America in his background and heart and all the "isms" of the French school in his brain, with a pricking in his artist's conscience that something had to be done about it if he was to be a painter. His work for the Navy Department had given him a hint.

With a fury and a carelessness of consequences worthy of his great grand-uncle he launched on making history. No money in his pocket and no commission in view, with no building that he knew of ready to install them, he started a series of murals on the history of America. This was in 1919. These murals were finished, but they never were placed; they formed the nucleus of the masterful murals which he painted for the Indiana building in the Chicago World's Fair. But the ideas behind these later paintings were taking shape.

"I think Henry McBride was right in 1917, when he said all my pictures looked like quotations from the old masters. They were," says Mr. Benton. "I grew out of French impressionism and cubism. I grew out of the period where much interest was devoted to the abstract. All my early study was in procedure. The whole modern movement has been an exploration of the past. We have re-learned that design is the important element in painting. But having found that design was an integral part of all art, modern painting still seemed empty. I found my painting sterile, and I parted company with the so-called modern movement—its dry patterns, its unoriginal repetition of historical forms.

"To make an original form, it seemed necessary to me to have references beyond art. I had to find something which would be a soil for growth. I found it when I became interested in the background of American life—things, places and faces. If we are ever going to have a national art, with



COTTON PICKERS. Metropolitan Museum



MISSISSIPPI BOAT. Ferargil Galleries



BOOM TOWN. Ferargil Galleries



CATTLE LOADING—WEST TEXAS. Addison Gallery of American Art

MURRAY COLLINS

universal value, we'll have to yield to the pressure of the locality. Otherwise, I'm afraid, there will be only imitation of other forms, of Greek, or Negro sculpture, or a Cézanne landscape.

"I never start any more with a preconception of the nature of the form; I start with faces, tree trunks, old shoes. I go on trips through the country, I make thousands of drawings. I see something that interests me, and the formal relations follow."

Thomas Benton is probably best known for his murals—in the library at the Whitney Museum in New York, on the walls of the New School for Social Research, and more recently for large Indiana history panels in that state's World's Fair building, at present stored away awaiting proper and permanent housing in Indianapolis. He paints murals, he says, "because I can include more stuff in them. I'm interested in American life. I would like to enclose it all. The mural can carry more aspects within itself than any small painting. It can therefore be more expressive of society, of the panorama. Further, it reaches more people. Strictly from the point of view of art or social value, the mural is not necessarily more important than easel painting. It's merely a quantitative extension."

So here he is—a short, black haired, black eyed, abrupt and fiery man, with a native tang to his speech, and a laugh or a scowl for every form of posturing bunk. He prefers, now, the rugged to the smooth and the dapper. Affectation, estheticism, mysticism go against his grain. When he isn't painting in his New York studio, or traveling about the country, or teaching at the Art Students League, he is playing American folk tunes on the harmonica.

Via art schools, and poppy-cock, via Paris and European culture, through the cities of the effete East, on across the middle western plains and through the unregenerate South, a painter with a reputation in every state of the Union except the state of his forebears, Thomas Benton is slowly bearing down upon Missouri until it, too, can be shown by his canvases. "Only knowledge," he says, "which is deeply and profoundly a part of one can be communicated through the logical conventions of a form. Such knowledge is found, not on the intellectual fringe of life, or in the illusions of cloistered sensibilities, but in life itself where the drive of a people is felt and shared."

MODERN

FOR A HUNDRED DOLLARS



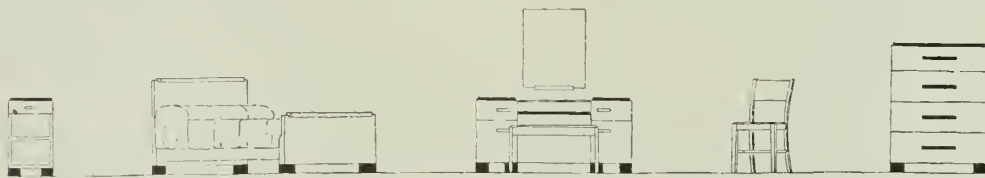
WHAT can be yours in modern for \$100. in this precocious young modern furniture line Amodec—now starting its adventures in almost all of the leading stores—is startling enough to make experimenting in contempora an epidemic. This first set, for instance, number nine hundred and two on the books, is white enamel with a deep brown or a yellow banding. All of the individual pieces belonging to this one design are illustrated below. For \$100., according to the prices listed today at Messrs. Bloomingdale in New York City, (prices change somewhat in various places according to freight rates) you can buy the vanity \$40., the chest \$36., the single bed \$22., and the bench \$10. Total \$108. Another possible ensemble is the dresser (picture left) \$41., the bed \$22., two night stands \$30., and a chair \$10. Total \$103.



PARADE OF WHITE ENAMEL PIECES—FROM LEFT TO RIGHT, DRESSER (PICTURED), NIGHT STAND, BED, VANITY, CHAIR AND CHEST



FEWER pieces for \$100. can be got in this design because the wood—Australian laurel (Oriental walnut)—makes the individual pieces higher priced. The style is in the graining of the wood and the rails on the head and foot-board of the bed. These price groups were carefully worked out by a kind of furniture brain trust. There were months of research on markets, woods, hardware and production costs, and then they went to work on the problem of wringing the last ounce of appearance out of the lowest price brackets. A Mr. Ford job in the furniture industry. According to the February sale prices at Wanamaker in New York City the dresser pictured is \$48., a single bed \$24., a night stand \$15.50, and a chair \$9. Total \$96.50. Or another ensemble can be made from a vanity \$52., a bench \$11. and a chest \$36. Total \$99.



TO START A MODERN BEDROOM FROM THIS AUSTRALIAN LAUREL GROUP SEVERAL COMBINATIONS CAN BE MADE FOR A HUNDRED DOLLARS



THIS is the pet, if there is a pet. Perhaps it is because it is the least expensive and has the greatest variety of pieces. Or because solid maple and fiber trimming have a kind of primitive chic. Working \$100. sets out of this grouping is as much fun as a crossword puzzle. The desk can be a vanity table; night tables can increase drawer space. The prices according to Abraham and Straus in Brooklyn are vanity base or desk \$12.75, bench \$11.75, mirror for vanity \$8., night table open \$9.75, night table closed \$11.75, and two beds \$42. Total \$96. Another grouping is one bed \$21., chest \$34., vanity bench \$11.75, vanity desk \$12.75, vanity mirror \$8. and night table closed \$11.75. Total \$99.25. Or there's another combination of the vanity desk \$12.75, dresser \$44., bed \$21., night table \$11.75, and chair \$9.75. Total \$99.25.



IN THIS MAPLE GROUP WITH FIBER TOUCHES, THE PIECES CAN BE COMBINED IN VARIOUS UNITS AND PUT TOGETHER LIKE BLOCKS

FROM SUNDOWN TO MIDNIGHT

THE PARTY TABLE'S FESTIVE GUISE CHANGES WITH THE HOUR



THE cocktail hour is the push-off, and this table is guaranteed to give it an encouraging shove. There's a choice of drinks—martinis in the tall crystal cocktail shaker on the blue mirror tray or old-fashion-

eds at the other end of the table. There is a chromium and crystal covered dish for hot hors d'œuvres—it and other appointments are from Carole Stupell. Napkins, Mosse. Table from Donald Deskey

FESTIVITY moves in waves after dark. It may start with a ground swell about five o'clock and end with a neat little ripple around the icebox door just before the milkman arrives. Or vice versa. And meanwhile the crest of the wave froths several times—with the dinner hour or the merriment of after-theatre supper.

For festivity, no matter where it makes its start, centers around the table. There the whole tone and feeling of the occasion somehow find definite expression—whether it be

the impromptu quality of an icebox snack, or the planned formality of dinner itself.

The tables we have shown here for late winter occasions take us with graceful pauses from the cocktail hour to whatever one chooses to call curfew. Our cocktail table, for a dozen or more guests, we have set with modern appointments in crystal, chromium and mirror. The black wood top of the modern table has been left bare.

The dinner table continues the modern mood, with for-

mality added. The theme is gold and white, and the heavy handwoven rayon cloth harmonizes with the parchment leather backs of the dining chairs. A deep coppery gold mirror forms the center plateau on which the white pottery figure of a girl on tiptoe rises between two rows of pink bovardia and narcissus. The gold accent is picked up in the flatware and candlesticks which are made of a new alloy known as Dirigold. The glasses are rimmed in gold and the napkins have a thread of gold woven in them.

Because it is February and Philip Merivale has been making us George Washington conscious, the after-theatre buffet supper takes a slightly patriotic turn. The center bowl is heaped with cherries and the cloth has a Continental drum decoration.

The party that comes out of the icebox may be every inch a party as well as a raid. A well stocked refrigerator and a lusty appetite are all it takes. Everybody makes his own sandwiches and pours his own. "Kitchen" plates are used, and the kitchen table is the festive board.



A LITTLE foresight in stocking the larder and the icebox raid is bound to be a success. Here brown and beige Swedish earthenware platters present an array of sliced meats and cheese. This ware, as well as the wooden salad bowl, buffalo horn handled cutlery, bread board and kitchen furnishings, is from Hammacher-Schlemmer. Beer and highball glasses, from Olivette Falls. Basque striped "Bisso" linen napkins, from Hoffmann Associates. Scotch Whisky from M. Lehmann, Incorporated



Table courtesy of Charak Furniture Company

SUPPER AFTER THE THEATRE

FEBRUARY is an excellent alibi for cherries and tri-color motifs, and they do make a gay background for supper. The whole pattern is set by an especially designed red, white and blue buffet cloth decorated with a lively revolutionary drum. From Mosse. The center bowl heaped with cherries, the candlesticks, bowls, cigarette containers, ashtrays are of Kensington aluminum. Cut glass whisky set, and champagne glasses, crystal salad bowl and relish dish from Olivette Falls. The plates used are of silver-white pewter, designed by R. W. Emerton, from Bello. Silver, International's Continental pattern. Bitters bottles, Carole Stupell. Cherries, Mitteldorfer Straus. Bollinger Champagne



Table courtesy of Donald Deskey

KURT SCHELLING

DINNER IN WHITE AND GOLD

THERE is a new formality in the Midas touch—that is if Midas restrains his hand sufficiently. There is just the right amount of gold here in the Dirigold flatware and candlesticks, in the deep copper mirror and the rims of the glasses. The plates are designed by Edvard Hald of Sweden and the simple decoration is in a light beige which harmonizes with the gold. From Sweden House. The cloth is handwoven ivory rayon made by Anni Albers for Rena Rosenthal. Centerpiece and pottery figure also from Rena Rosenthal. Dirigold ware and glasses from B. Altman

A GUIDE FOR BUYING MODERN BY RUSSEL WRIGHT

A THREE WAY TEST FOR JUDGING CONTEMPORARY DESIGN

- 1 **FORM.** Consider form from the standpoint of use. Is the form practical, comfortable, efficient? Are the line, bulk and proportions entirely adequate for its particular functions?
- 2 **MATERIAL.** Consider material from the standpoint of use. Does the material employed serve its utility? Do its surface, weight and strength meet the demands that will be made of it?
- 3 **FABRICATION.** Consider construction in relation to use. Is it economically efficient? Is the object balanced, durable, secure? Are the methods sound as to form and materials?

USEFULNESS. Because form, material, and fabrication are the anatomy of usefulness, the test is on these three points. Usefulness is the crux of modern design thinking. An exterior, an interior, or an object must be a sound working machine. It must be completely effective from a functional standpoint. Ask of each modern piece—does it do perfectly what it is supposed to do? Is there anything about it which does not contribute to its usefulness? Test its efficacy on its shape, and on how and of what it is made.

BEAUTY. When the clear ideal of usefulness is well served by form, material and fabrication, the result is sound modern design, and a design to be beautiful, according to contemporary standards, must be sound. How can beauty—a composite element beyond logical soundness—be judged in a modern design? . . . When the creative designer blends design and function so perfectly that there is no visible dividing line—when design assists function and function assists design—we find the beauty belonging to the twentieth century.

THERE are probably no three words so calculated to raise the ire of the modern designer as the oft-repeated triumvirate, "It looks funny." The reason is fundamental. Appearance in the modern movement is a result not a cause. To default a piece of modern furniture because it lacks classic line or traditional formulae is to treat it unfairly. It is like dispensing with the Eskimo because of Bond Street.

The person who buys modern design with an intelligent interest, who wishes to escape the flurries of minor fads and who cares that his modern is as secure in its way as his Chippendale, must readjust his eye through a process of sound logic. He must think and then see. Later he can tell a good Eskimo from a bad one.

The principle inherent in modern design is a scientific one based on the necessities of a machine age. Every alert age produces its original design forms. The forms which we are producing today are the product of the machine which is giving us new tools, and of science, which is giving us new materials. Whether those modern design forms are good or not depends on how well these tools and materials are used.

As the means are automatic, we who are the judges should be guided by similar rules. It is, for the first time in the history of applied design, not only possible to create good design, but to evaluate and to judge it by means of automatic working standards.

It would seem to me easier for the layman, who has either a curiosity or an affinity for modern and who wants to be assured that he is buying good pieces, to measure the piece point by point and forget for the moment his bewildered first reactions. As a matter of fact, many people are not bewildered. Those who live in cities, ride in streamline taxis, rise sixty miles an hour in elevators and live in small spaces, whose daily rations are speed, economy and distance, understand subconsciously many of the lines of modern productions. This, however, has something to do with liking modern design instantaneously but not with choosing out of the contemporaries with which he is confronted the one piece that ten years from today will hold its own.

Modern design is a complete departure from traditional design. It is not another decorative period. As traditional design had certain basic principles so has modern design certain basic principles. Insofar as traditional furniture lived up to its principles it was beautiful. It is the same with modern.

Modernistic, neo-classic, classic modern, may be decoratively acceptable epidemics, but they cannot hold as sound examples of modern design. These phases of the modern movement have swung away from the principles inherent in modern design and have built their style partially on modern standards and partially on traditional.

Because in traditional design appearance was an end, and in modern design appearance is a result, the approach to judging modern is a round-about face. Disregard appearance for the moment and ask—does a modern piece meet the requirements of use in its form, material, fabrication?

RUSSEL WRIGHT, one of the talented young designers of this country, is associated in the minds of most of us with his spectacular spun aluminum designs (which moved this informal metal from the stove to the table). A pioneer in the adaptation of cork, wood and metals to new purposes, this is typical of his successes with materials. He is a frank modernist and is as keen about the economics of contemporaries as its esthetic possibilities. In fact, he considers economy can become an esthetic principle. He has designed countless industrial objects and interiors. He has designed furniture, rugs, radios, pianos, slot machines and metalware. He has exhibited in the important museums in many large cities and in the Metropolitan Museum of Art. He has his own studios in New York City and his own workshop.



Here are three chairs, bad (1), good (2) and good plus (3). The third, chosen as a fine example, will look to many cold and unpleasing. A famous chair, it marks a high spot in furniture history. Here, Marcel Breuer met, practically and creatively, use in relation to form, material and fabrication. This chair from Thonet.

1. FORM. Not comfortable. At many points superfluous. Form calls for more upholstery than is necessary for comfort.
MATERIAL. No reason for using metal as its tensile strength is not utilized.

FABRICATION. Design requires expensive hand labor. Square tubing does not lend itself to bending. Metal welded in one bulky piece makes chrome plating impossible. A tarnishable plate is used instead. Old upholstery methods complicate fabrication.

2. FORM. No irrelevant forms. Follows the lines of the body. Detachable upholstery.

MATERIAL. Metal used legitimately—suspension principle. Light weight.

FABRICATION. Round steel tubing used in separate pieces is easily chrome plated. Separate pad facilitates production.

3. FORM. A perfect blend of design and function. Form provides for a new, more sanitary, less expensive upholstery method.

MATERIAL. Advantages of Chair two.

FABRICATION. Method Chair Two.



KURT SCHELLING

FORM. No irrelevant forms. Good drawer space. Large, clear writing surface. Chair braces body for writing.

MATERIAL. Wood is used legitimately. No superimposed carving.

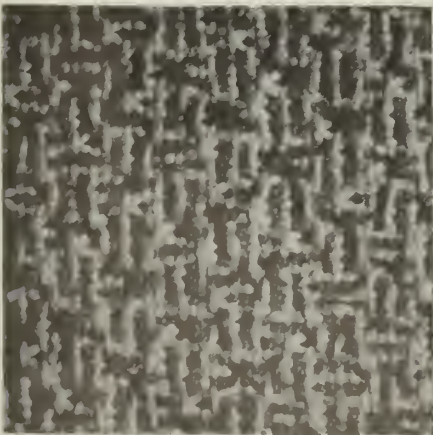
FABRICATION. Expertly and economically put together. Simplest and strongest wood construction. Drawers are dovetailed, corners are mitered and splined, and legs are doweled.



FORM. Practical because it provides two necessary features—good cigarette rest and place for concealing dead cigarettes—and also it works with a minimum of effort. Easy to clean.

MATERIAL. Brass, which is light and durable, simply and logically treated. Lends itself to chrome plating which is easy to keep clean.

FABRICATION. Parts stamped by machine are plated separately and joined together by riveting. Economical production.



WOOLF

FORM. The design and pattern of the fabric is the direct result of the weave.

MATERIAL. The yarn is heavy. The rough surface texture wears well. The pepper and salt effect disguises spots. Cotton yarn is used frankly to best advantage.

FABRICATION. Simple weave in terms of the loom.



FORM. The rooms have been shaped to suit a trick style of exterior architecture. A design for living is not the motivation for its form. The slopes and curves in the roof and walls are an irrelevant feature, not a functional one. The windows are small which means inadequate light.

MATERIAL. The type of material used is good but the form forces a superfluous use of it.

FABRICATION. House sturdily put together but the unnatural and distorted form makes a sound construction difficult and unnecessarily expensive.



FORM. The cantilever system gives a flexible plan for interior space distribution. The floor plan shows that the interior is planned so that it is easy to heat and to run. Large areas of unbroken window space admit plenty of light. This house fulfils the modern idea which is that "a house should be a machine for living."

MATERIAL. Material used according to modern specifications. An economical use of material.

FABRICATION. House soundly constructed according to modern ideas. (But private houses are custom made. The valid economics of construction cannot be proved until standardized housing becomes a reality.) There are no irrelevant forms used to distort building methods, or "improve" appearance.

If so, it is bound, regardless of ancestor, conventional stance, or classic proportion, to be basically sound modern design.

As a study of classic principles is the best background for the appreciation of beauty in period design, so is common sense the best foundation for the appreciation of beauty in modern design. The common sense approach to an object is—is it useful? In asking this question, useless and impractical details are automatically eliminated. The superimposed decoration, planned for ornamental and not functional purposes, which complicates fabrication and often results in a tortured and illegitimate use of the material, is quickly detected. In short, the common sense approach makes you construction-conscious.

Consider a chair as an example.

A chair is most useful when comfortable, easy to move and take care of, and when it is not too large for the ordinary door. Consequently when a chair is strong, light,



FORM. Lamp is heavy and non-adjustable. Shade gives a confused light. Superfluous ornament catches dust.

MATERIAL. Lamp made of iron and fragile glass. Metal is used as plaster and the glass as paper. The iron finish rusts. The glass is perishable.

FABRICATION. Difficult and complicated. Must be made by hand.



FORM. Adjusts to many positions. Gives good indirect or direct light. The structure is light and easy to move.

MATERIAL. Metal is light and unbreakable. The chromium finish is durable, easy to care for. Brass lends itself to chrome plating.

FABRICATION. Made of machine made parts which can be chrome plated separately and joined in a minimum number of processes.



FORM. This room belongs to a house in which space is cut by walls on the old formula of the invincible separate room. The arrangement of the furniture is only partially adaptable to living. The center table ornamental and unrelated. The furniture is not comfortable and the acute angles on the center table terrifying. The furniture is heavy, hard to move and one hundred percent dust-catching.

MATERIAL. The heavy upholstery is impractical. Much of the wall fabric is for décor and has no practical use. In the furniture there is a lavish use of wood and metal.

FABRICATION. The form of the furniture defeats a construction of economical integrity. Upholstering is not removable. The entire room is an extreme example of what happens when modern design is thought of in terms of decoration and not of use.



FORM. In the modern way, large areas of space are respected and the room divisions are indicated in the simplest possible way. The living room and dining room are combined. The number of objects is reduced to those that are essential. Each has a definite use. Each takes up a minimum of space. Forms are functional. The furniture is easy to move and is an integral part of the plan of the house.

MATERIAL. The floors and the walls are washable. Steel frames which are used in the furniture are light and strong. The table top is durable and easily cleaned. The window curtains admit a maximum of light.

FABRICATION. The forms of the furniture lend themselves to fabrication in terms of their material. Steel frames lend themselves to a simple construction. The upholstery pads are removable.

with a minimum of bulk, and fits the human figure, it meets the demands of form in its relation to use.

Secondly, there are many materials out of which such a form can be made. These materials are flexible or brittle, in various weights. The textures may be smooth, rough, bright, or dull. The perfect choice depends on what particular function (writing, lounging, reading, dining, and so on) the chair is to fill.

On the third hand, these materials must be expertly put together in a simple, strong way with an economy of procedure and with a type of construction that is best for the materials.

A modern chair, therefore, may be considered good if it is comfortable, if the construction is light, steady and well executed, and if the materials fill the requirements of strength and durability.

It is difficult for the layman to go intimately into the specifics of material and fabrication. It is obvious that chiffon does not wear as well as mohair; that some constructions are frail and awkward; others are tough and effortless. As the new synthetics and weaves, the mechanical methods of production, become more familiar, their respective merits will be identified and the layman will be able to judge the fine points accurately as he does with hand construction and hand woven materials. As a substitute, a professional appraisal is not hard to get. The amateur is safe, however, if he rates material and construction in terms of use.

But how about beauty? Many modern pieces work well and are not beautiful. If it is just a matter of use, material and fabrication, why do not engineers do all the designing? Why will not any piece that behaves well be sent on to a distinguished immortality?

Because an object works acceptably well is not enough for beauty even in the modern definition. It must work with

perfection. It cannot be half baked. When its design resorts to no irrelevant tricks and is a correlation of faultless choices, in other words, when the design fits the object like a glove, it begins to create beauty.

All of these nuances belong to the designer. His appreciation of mechanical beauty, which is something apart from the geometric domination, his love for the construction and the material used, and his interest in showing it off rather than disguising it, are all part of turning a thoroughly useful object into an object of beauty.

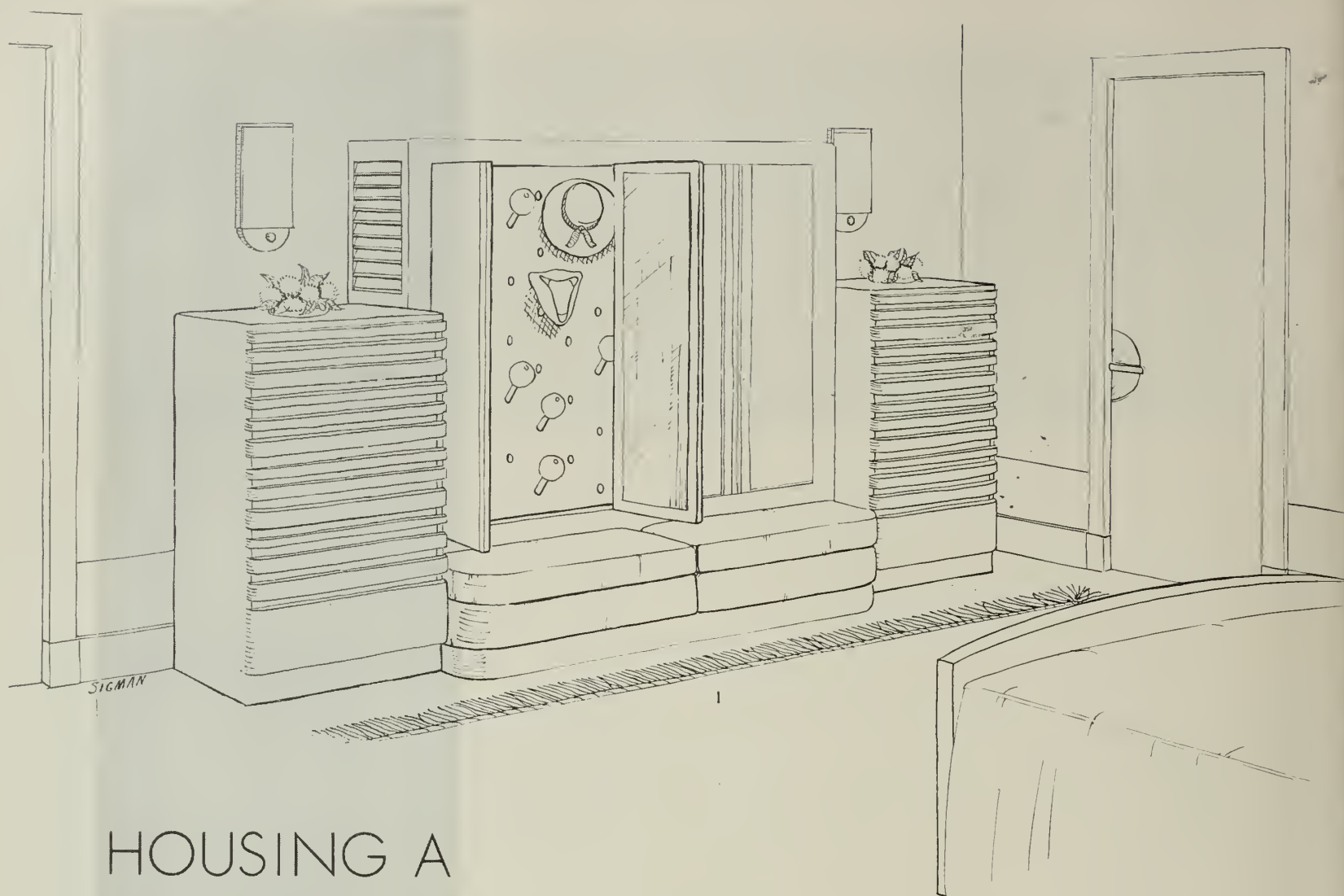
Here again the chairs are a good example. In the three that are illustrated on page 27 both two and three are sound designs. They are comfortable and worked out in terms of their material, and are infallibly constructed.

In the third chair, however, the designer has gone even further. By a complete elimination of every extraneous detail (bulk has been cut by substituting flexibility for resiliency) and a correlated economy of procedure, Marcel Breuer has designed a chair which is a masterpiece of perfect planning.

I have illustrated these pages with objects ten years old or more, to prove, if possible, that when the basic elements are right the object continues to be right and does not look "dated." So much modernistic has gone its fragile, futile way that its qualities are sometimes associated with all modern design.

The pieces of modern which were designed ten years ago and which continue to make the firing line today can be reasonably analysed on the basis I have given. Ten years hence the analysis will be the same. It will be the brilliant solution of use, materials and construction that produces the lasting beauty in the early twentieth century originals.

The pictures of chair two, the desk and chair, the ash tray and the approved modern exterior are from the MUSEUM OF MODERN ART.



HOUSING A WARDROBE

from
the Couturier
Point of View



ELIZABETH HAWES SPEAKS FOR THE WARDROBE
THEODOR MULLER SUGGESTS THE HOUSING PLAN

THE WARDROBE. Miss Hawes says that clothes need space. They should not be crowded. That coats, dresses, negligées, furs, blouses, sweaters and bed-jackets should be hung. That clothes need air (not hot) and some moisture. She thinks that almost all closets are too deep, that from the wardrobe standpoint they should be shallow and long.

Furs should be hung, even neckpieces. She does not believe in putting covers on clothes except perhaps on the shoulders of delicate chiffons and satins as protection from the dust that settles from above. She will allow the classic blue silk cover for ermine and sables. All dresses and coats should be hung as high as possible from the floor. The middle closet ground is the safest. Air-conditioning is better in the adjoining room than the wide open window.

She feels that piling is an abomination and that drawer space should be shallow; that gloves and handkerchiefs and various larger pieces should have their own custom-sized pockets; that shoes and hats should be aired.

The wardrobe that she has outlined for a woman who leads a well-dressed life follows. Dresses—ten day, ten evening. Suits—tweed sport, tailored, silk. Coats—tweed top, covert-cloth street, dressy afternoon, wool cape, satin cape. Furs—sables, two colored foxes. Sweaters, blouses, bedjackets. Two negligées, three hostess gowns. Accessories—twenty-five bags, six belts, handkerchiefs, two dozen gloves. Ten hats. Shoes—fifteen pairs for daytime, fifteen pairs for evening. Three dozen stockings. Lingerie—a dozen of each of the following: nightgowns, panties, brassières, corsets, slips and petticoats.

ELIZABETH HAWES, young American dress designer, has her own salon in the east Sixties in New York. After summers in New York dress schools and couturier establishments she went to Paris, studied, wrote fashions for *The New Yorker*, worked in a copy house, and was a designer at Nichole Groult's. Persuaded that America needed its own designers she returned. She was the first to show a collection entirely the work of one designer. She likes to design for women who lead active, interesting lives, who are advanced in style, and who want simple clothes.

THE HOUSING PLAN. In general, dresses, suits and coats hang in the closet. Mr. Muller has housed shoes, hats and accessories in a specially built piece of bedroom furniture made on the unit plan.

The piece of furniture for the accessories is made of whatever wood fits the decorative scheme. The center space is divided into two parts, one for hats and one for shoes with space below for pocketbooks and some hanging space for bedjackets and perhaps a few blouses. The doors are lined with mirrors, and there is an upholstered seat on which articles can be laid and on which you can sit to put on a hat and pick up a bag. Inside the hat and shoe cabinets are concealed top lights which not only light the objects but the mirror. There are small wood strips on the bottom of the cabinets on which the bags lean.

To equalize temperature and humidity there are louvres in the sides of the cabinet and also an air-conditioning apparatus.

The drawer space is for vanities, costume jewelry, handkerchiefs, gloves, scarfs, lingerie. There are shallow (two inch), medium (two and a half inch) and wide (three and a quarter inch) drawers. Some of the thin drawers are between or next to wide ones. This kind of staggering aids subconsciously in locating objects. The deep bottom drawer (one foot) can be used as storage space.

THEODOR MULLER, designer, graduate in architecture, spent an early sabbatical in Europe; in Greece studying old forms, in southern Germany the modern, and in Vienna gaiety. In New York he has had several successful exhibits. He has designed fabrics, metal work, furniture and interiors. His attitude toward modern design is deep-rootedly human. He designed the interior of Miss Hawes' salon and her famous perfume bottle.

Furniture and plan designed by Theodor Muller.

1. The twelve foot accessory cabinet is built in three units. The center unit, divided for hats and shoes, is seven feet wide, one foot deep and six feet high. The drawer cabinets are each two and a half feet wide, twenty-two inches deep and four feet high.

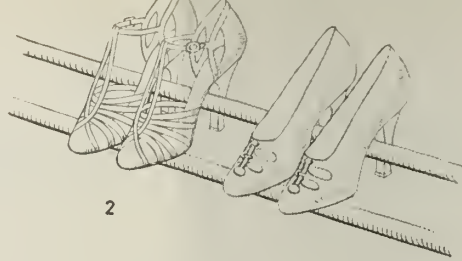
2. The inside of the shoe division of the cabinet (see figure one) has parallel glass or wood rods to hold the shoes.

3. In the closet wide shouldered hangers protect dresses and cardboard spacers are placed every eighteen inches to prevent jamming.

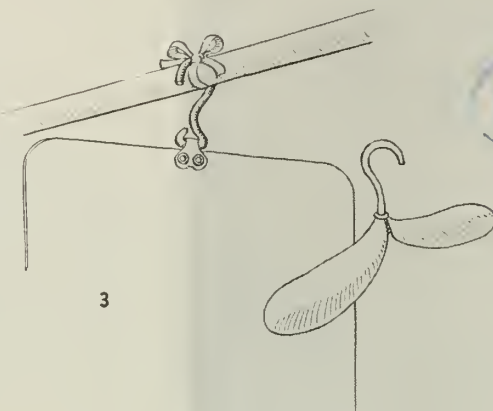
4. Criss-cross partitions in the drawers of the two unit cabinets (see figure one) are measured to accurately accommodate accessories.

5. The inside of the hat division of the cabinet (see figure one) has pegged-ball hat holders placed to allow for various sized brims.

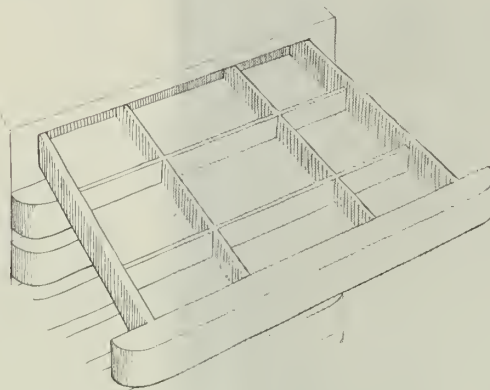
6. The floor plan of the room shows the placing of the unit accessory cabinet and the inside of the closet. For Miss Hawes' costume list fourteen feet of running bar in the closet is necessary.



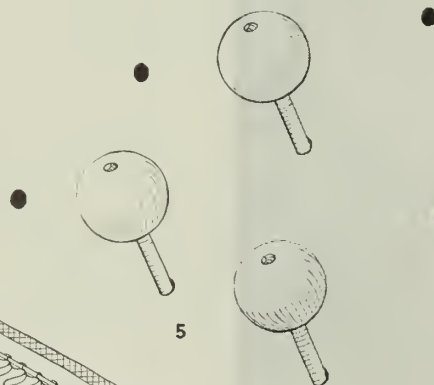
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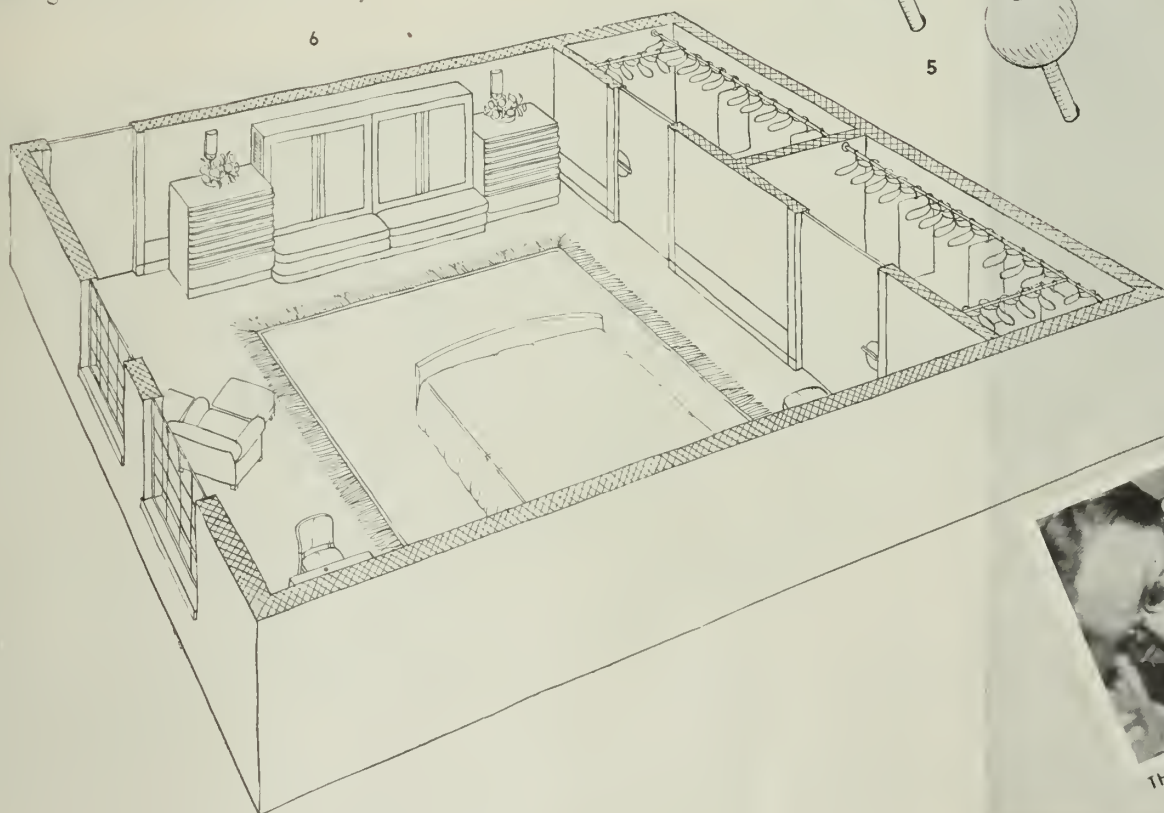
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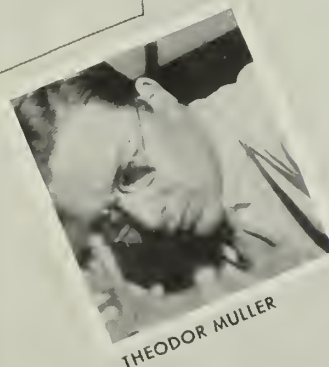
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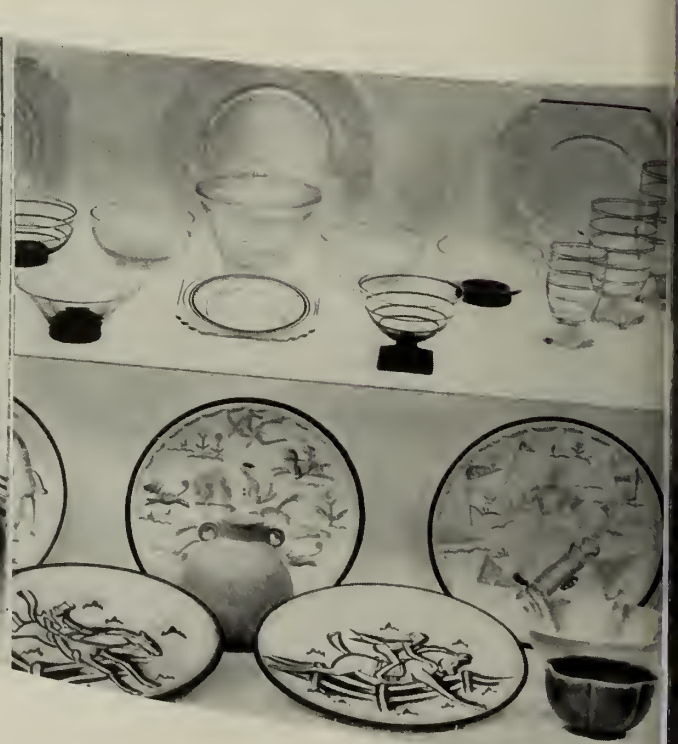
THEODOR MULLER

UNIVERSITY OF CALIFORNIA
LIBRARY
Berkeley, Cal.

SEVENTEEN YEARS OF INDUSTRIAL DESIGN

SEVENTEEN years ago the Metropolitan Museum had its first industrial show. It was an exhibition of industrial objects with a museum derivation. Industry was made conscious of its blue blood members—the ones with ancestors in the Metropolitan Museum. For eight succeeding years this motif influenced the almost annual exhibitions. Accurate copies and fine derivations were in the majority, although original pieces had crept in as early as 1924. By 1927 the displays were limited to American products designed and made by American residents. In 1929 the Museum delegated a modicum of its authority to nine architects and the first famous contemporary show was given—all custom-made pieces. In 1931 another modern show was held—everything entered was procurable in stores.

Another modern exhibition has just closed. In this one a group of nineteen architects and designers were invited to co-operate. It was an exhibition of industrial contemporaries none of which had ever been shown before. The very new in furniture, glass, silver, fabrics and various synthetic materials. In many ways these are prophetic for 1935 and six and seven. It was in addition one of the most exciting exhibitions of our times. Over one hundred and thirty-nine thousand people have seen it—a record for exhibitions of its duration. On one Sunday ninety-five hundred people came—thirty-two a minute were counted at the exhibition door.



AT THE METROPOLITAN MUSEUM OF ART





DRIX DURYEA

DECORATION BY OUNCES





AND INCHES



● Henry Dreyfuss designed this interior. "It is designed," he says, "to make you feel at home in the air." The exterior is the standard Douglas Transport plane—in silver.

It's a comfortable modern club room measured and weighed to fit the Milky Way. The furnishings were counted in ounces and the space made productive to the last inch. Tables fold against the wall; the radio is in the bottom of the table; storage space for bedding and slip covers is under the couch, and there is some storage space in the wainscoting and in the base of tables and chairs.

The pilot and his assistant and a steward comprise the crew. The floor plan consists of a lounge, a conference room, a galley, lavatory and the pilot's quarters.

Perhaps the most dramatic decorative note is the illusion of width. The furniture comes in irregular heights, the ceiling is green and every third cross-wise rib is gunmetal to shorten the usual tube-like look.

Vibration is a problem in a plane. Materials are used here which move together without a murmur. The fabric on the card tables prevents the cards from joggling off. There's no cooking allowed, but in the galley are containers for hot food, dry ice and a complete supply of dishes and silver.

There is a two-way telephone to the airports, a phone to the pilots, automatic heat control, lights to read by. It is sound-proof. You can quietly have tea for two.

This is a private plane of the Cities Service Company.

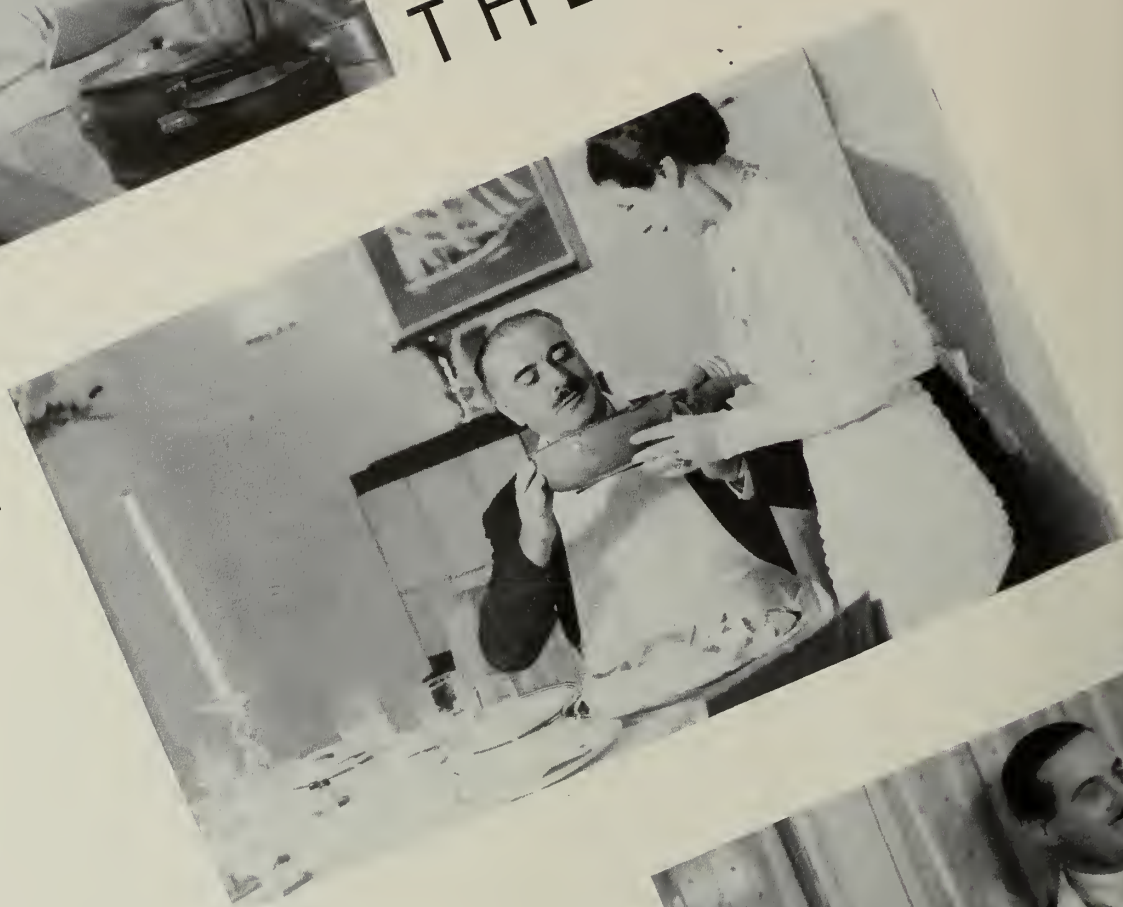




KURT SCHELLING

THE COOKING

BY JEAN LOEWY



CALL a few good friends and find how amazingly free they are when you say "Cooking party tomorrow night." Tell your cook to take that afternoon off and settle down to the serious business of giving a good cooking party.

You will get a list from the cooking guests of the ingredients needed for their special chef-d'œuvre. Do not be frightened when they call for chervil, rosemary, glace de viande, and a few things you have never heard of. Everything can be found with a little effort. The shopping for a cooking party is one of its most amusing features. Do not try to economize on the matières premières. If the cream is not the thickest Grade A whipping, the cook will have an excuse for adding flour to his sauce rather than allowing it to thicken in the orthodox way with eggs and its own richness. Your cooking guests, in case of failure, will blame the rugosity of the pastry board, the temperature of the eggs. Nothing is quite so sensitive as the pride of an amateur cook. Forestall all recriminations by providing the finest ingredients.

Your main difficulty will be keeping the menu down. Everyone will want to make a main dish. A man who will blush modestly when one mentions his latest best-seller will insist that he alone is the king of the omelet and that the whole meal must be built around this jewel of the culinary art. If one of your guests makes a beautiful homard à l'américaine, center your meal around that. Then serve some braised endives reposing upon a purée of mushrooms. Crème brûlée would finish that meal in beauty.

The hour for the cooking has arrived. Your cook has shelled the peas, washed the spinach, and departed in your last year's coat and a condescending smirk for such antics. The kitchen is yours. You lay out the aprons, you inspect the ice box, and begin to feel yourself an incipient Vatel. The doorbell rings. Enter the first cook. You give her an apron. While you are looking for the sauce pans, she casts a covert glance

PARTY

on the recipe she has folded in her pocket. Do not let her know you have noticed. The chic in cooking parties is to be the great chef creating some unique way of cooking potatoes, owing nothing to Escoffier. More guests arrive. The greetings are of the briefest. This is a serious business. By seven o'clock your kitchen is full of Bellodgia, onion, powderless noses, aproned men. You fly around giving the one tarragon; the other encouragement.

At seven-thirty there is a lull. Some dishes are cooking, others cannot be touched till the very last moment. Your husband proves his genius by producing a frosted shaker full of lime juice, bacardi, maraschino and a bit of sugar. Draped in aprons, dish towels, spoons in hand, you sink to the most convenient seat. Anxious eyes are cast toward the stove. The cocktail is doing its work. For the first time a few amiable

words are exchanged. The oven door is opened. The praline pudding is rising nicely in its bain-marie. Another cocktail. One guest dashes madly to the stove. She imagines her potatoes *Anna* are overdone. No, they are perfect. The young man generalizing the soup announces that in ten minutes his soup will be perfect, in fifteen ruined. The last minute touches are made. The sauce for the duck bigarrade is being put through the sieve. You make sure the soup plates are warm, the white wine cold.

"My soup is ready." Everyone to the table. The young soup-maker, flushed with pride and full of words of false modesty, enters holding his soup tureen carefully. Only the disaster of dropping it can spoil his triumph now. The first spoonful, its texture and aroma are appraised; it is tasted. Loud cries—"It's divine. What did you put in it? To think he makes a living painting when he can cook like this!"

Someone quietly but with great trepidation prepares to serve his own dish. Soup plates are gathered with a great clatter. The non-cooks provide the changing service. Another dish is proudly borne in. The best part of the cooking party is on. You sit back and wonder why parties costing more effort, worry and money are never such gay, uproarious fun.

As cooking parties are composed of the culinary achievements of your friends, it is difficult to give menus for them. One may have great acquaintance in the apfelstrudel or beef and kidney pie world, another in the bouillabaisse. Here are two menus that have proved themselves at our parties.

Crème de poireaux and pommes de terre. Poulet au vin blanc. Endives aux champignons. Poires au porto.

Crème de poireaux and pommes de terre. This soup is



Mrs. Raymond Loewy, the hostess, cooking a specialty. Mrs. Pierre Brissaud, a guest chef, serves a chef-d'oeuvre to Mr. Dunoyer de Segonzac, one of the guests. The host, Mr. Raymond Loewy, and Mr. and Mrs. Brissaud in the kitchen having a connoisseurs' cocktail. And last, the table as it looked before the cooking party arrived



easy. For six people, take six leeks, peel, wash, cut in dice. Put a tablespoonful of butter in a saucepan. When it is hot, add the leeks. Cook till they turn yellow. Add a quart and a half of consommé (Campbell's, if you forgot the veal knuckle and soup greens yesterday). Add six potatoes. Cook an hour—until potatoes are very soft. Pass through sieve, add cream, a few croûtons sautés in butter, and serve.

Poulet au vin blanc, for three. One young chicken, one cup of white wine, half a pound of mushrooms, one large tomato, two heaping tablespoons of butter, one heaping tablespoonful of glaze de viande, one and a half tablespoons of brandy. Salt, parsley, tiny bit of garlic, white pepper, cayenne pepper and lemon juice.

Cut the chicken in pieces. Put chicken in a large skillet with butter. Leave till it turns a light nut brown, then brown quickly the pieces of chicken, add the mushrooms (previously peeled) and a tomato—peeled and grainless. Cook together about five minutes, then add the wine, brandy, glaze de viande, salt and pepper, and cook for another twenty minutes. Be guided by your own taste in the last moments. If you think a bit of brandy necessary, add it.

Put the pieces on a hot platter, remove the grease from the sauce, add the garlic and parsley. Let it simmer till the consistency suits you, then pour over the chicken and serve.

Endives aux champignons, for six. Three pounds of endives, one and a half pounds of mushrooms, one and a half cups of meat stock, one cup of sauce Béchamel, a quarter of a cup of thick cream, one heaping tablespoon of butter, two and a quarter ounces of grated Swiss cheese, salt and pepper.

Wash, dry, and peel mushrooms. Put raw through a chopper. Put this purée in skillet with butter, cook on a hot fire until complete evaporation of liquid in mushrooms. You will be surprised at the amount of water they hold. Add cream and Béchamel sauce. Cook on hot fire, add cheese.

For the innocents who do not know how to make a Béchamel. Take one large onion, stalk of celery, one carrot. Peel and cut in small pieces. Put three tablespoonfuls of butter in the sauce pan. Brown onions, celery, carrot. Then add two and a quarter ounces of flour. You must cook your flour in the butter for five minutes. Add a quart of boiling milk and let the mixture simmer until it is the thickness you desire, put through sieve. This is adequate for the endives aux champignons recipe.

While you are taking care of the mushrooms and Béchamel with your right hand, let your left wash the endives and plunge in boiling salted and vinegared water for a moment. Drain, then cook until tender in the meat stock. Lay your purée of mushrooms on a dish. Then delicately dispose upon that your endives, admire for a second and serve.

Poires au porto, for six. A half a pound of strawberries, a half a pound of raspberries, a half a cup of powdered sugar, a quarter of a cup of red porto, one litre of California white wine, one pint of whipping cream and six pears.

Peel pears carefully, leaving stems, cook in the white wine (water will do, if you do not want to be that extravagant). Put strawberries and raspberries through

sieve. Take the juice and ice it. Put cream and sugar in bowl, beat, add porto, beat until stiff, then ice. Put the porto cream on platter. Arrange pears on cream. On each pear, add the raspberry-strawberry juice and serve. This is a good cooking party menu, as everyone is not at the stove together. Another menu:

Soufflé aux épinards. Duck à l'orange. Purée of sweet potatoes. Crêpes Suzette.

Soufflé aux épinards, for six. One pound Béchamel sauce, four pounds of spinach, one quarter of a pound of grated Swiss cheese, five fresh eggs, butter, salt and pepper. Cook spinach, pass through fine sieve. Break eggs, separate yolks from whites, beat the whites stiff. Mix well the spinach and the Béchamel sauce. Add the yolks of eggs and cheese, salt, pepper, mix thoroughly. Add delicately the whites of eggs. Butter a soufflé dish, fill three-quarters full of this mixture. Cook in oven ten to twelve minutes.

Duck à l'orange. A four and a half to five pound duck, one cup of consommé, a quarter of a cup of curaçao, one heaping tablespoon of butter, one ounce of glaze de viande, two tablespoons of flour, two oranges, salt and pepper.

Peel one orange, cut the pulp and insert it in the duck. Cut the peel in very fine pieces and put aside. Roast duck until tender, salt, pepper. To prepare the sauce: cook in boiling water for ten minutes the peel of the orange, drain, put in mortar with the raw liver of duck and pound together, add curaçao, heat the stock, add the glaze de viande, the flour kneaded into the butter, the liver and orange peel, the gravy from the duck (from which you have removed the grease). Let all boil a few minutes, add juice of one lemon, put through a sieve.

Remove the orange from the interior of the duckling. Put duck on platter with its sauce and serve hot. The second orange serves as decoration.

Purée of sweet potatoes, for six. Any standard recipe.

Crêpes Suzette, for six. If you love your husband, let him make crêpes Suzette. This is really a dish of wifely devotion because the hard work has to be done the day before.

The paste. Eight eggs, three and a quarter cups of milk, four cups of fine flour, seven-eighths of a cup of sugar, vanilla to taste, a good pinch of salt, a pinch of yeast. For the chafingdish, a quarter of a pound of powdered sugar, grand marnier, cooking brandy, and butter to keep the pan greased. These proportions make forty small pancakes.

To make the paste, boil milk with vanilla. Put flour in bowl, add eggs, mix thoroughly. Add milk with sugar and yeast gradually, mix well to get a smooth, fairly fluid paste. Let mixture stand twenty-four hours.

Take a small skillet. Let it get very hot, put lump of butter in it. Add spoonful of paste, spread evenly, let both sides get golden brown.

Now for the Suzetting. Put lump of butter in pan. When hot add pancakes, spoonful of powdered sugar, jigger of brandy and grand marnier mixed. Tilt pan over flame, so the liqueur will blaze. Flip, let simmer an instant and serve with the sauce of liquors, that should by this time be slightly syrupy. Fold in four and serve on hot plates.



Mr. Raymond Loewy, master of the crêpes Suzette ceremony



DRIX DURYEA

DESIGNED TO WITHSTAND TROPICAL STORMS

TO prove that modern architecture lends itself admirably to Florida's geographical location, this house was designed and built by Nat and Irving Eastman, of Eastman Decorators, and Robert Law Weed, of Miami Beach. Until now, most of the Florida homes have been built on the Hollywood type of Spanish architecture.

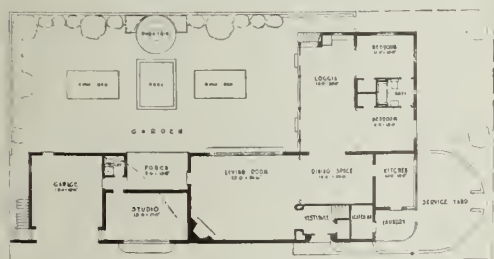
This house is constructed of steel, hollow concrete tile, and glass blocks, in a manner that makes it impervious to damage from tropical storms. In building it, both practical modern appliances and interior decoration have been selected to prove the points of functionalism and comfort.

The exterior is painted white and yellow, with overhanging concrete cantilever slabs painted red. The studio and kitchen walls are built of glass blocks. The house is completely air conditioned. An electric eye operates the door

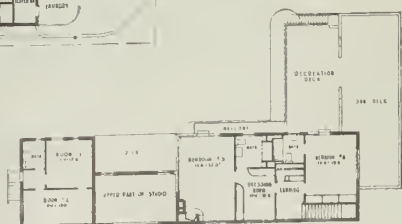
into the kitchen. There is a folding door between the dining room and living room, and if occasion arises, the two rooms can be opened into one. The foyer has walls covered in brown cork, and the studio is of a new wood composition in various shades of brown. The dining room is covered with Duraleather in light green. The dining table has a black Formica top and chromium stand. The chairs are in red and chromium. The furniture in this room is by Thonet Brothers. The bedrooms are finished in tones of yellow, green, and buff. One of the bathrooms is done in deep blue Vitrolite.

The garden has a large fountain with an automatically controlled spray, and submerged lights. The Redland Improvement Association has planted a group of rare trees.

The house, opened January fifteenth, will be on inspection for two years to those interested in Florida building.



FIRST FLOOR PLAN



SECOND FLOOR PLAN



TWO ROOMS IN ONE

LIBRARY TODAY

GUEST BEDROOM TONIGHT

Solved by Edith Straus of Percival Goodman, Inc., Architects

MRS. CLIENT entered our office timidly. She had an anxious look in her eyes. "I've come to ask you to do the impossible, probably. We need two new and very different kinds of rooms in our apartment, and I have only one room. I can't decide whether to ask you to fix this room up as a library for Mr. Client, or as a guest bedroom for me. It must be one thing or the other.

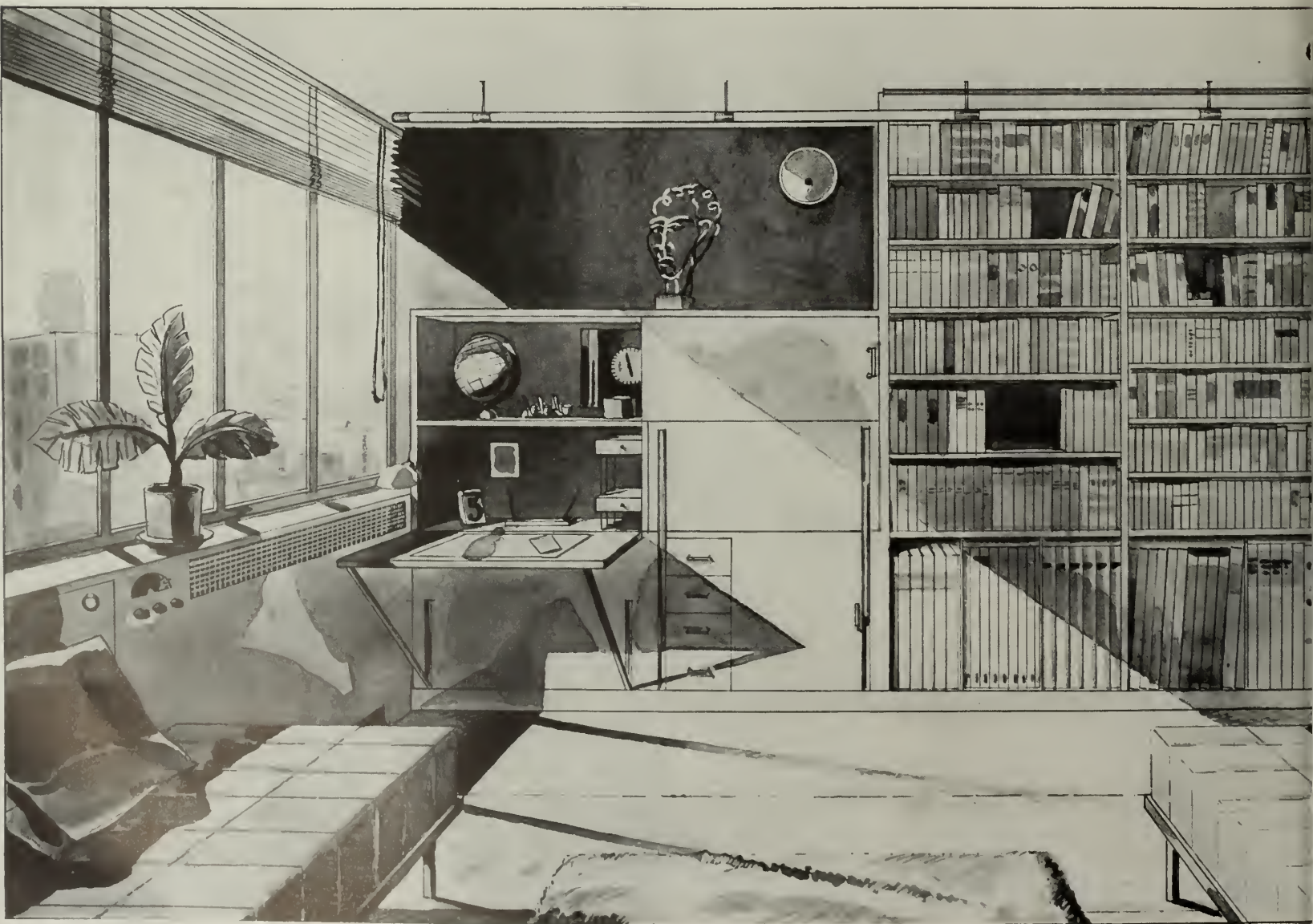
"Mr. Client insists on his library-den and I insist that we must have a guest room. He says that it's a waste and an extravagance in an apartment in town to have a guest room waiting idly by for months at a time, to be occupied for only a few weeks a year. But when relatives *do* come (as relatives will), I must have a comfortable room to give them. I can't ask them to camp among bookshelves in a library. And Mr.

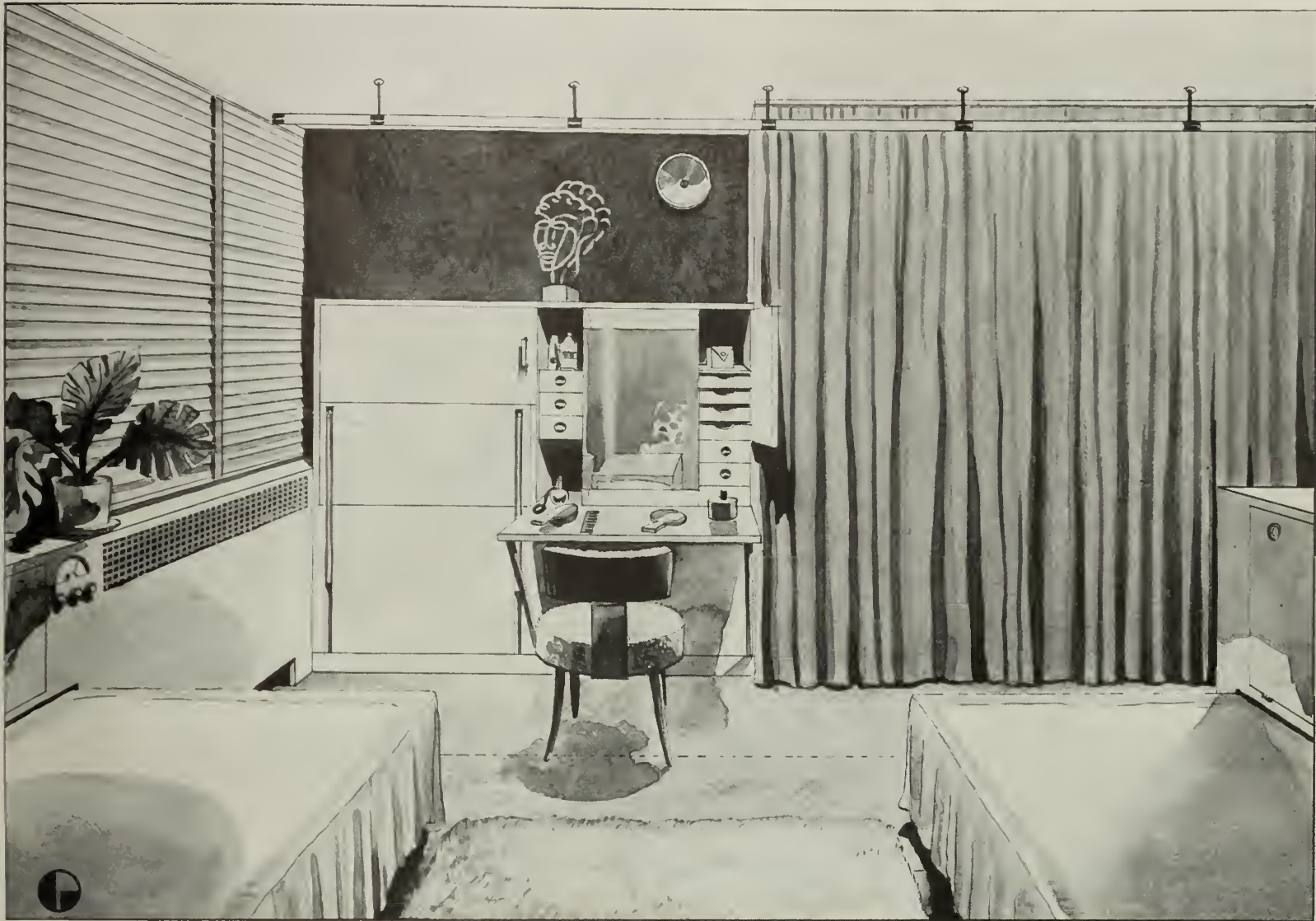
Client absolutely refuses to have his room looking like a bedroom. What do you think I should do? Shall I give him his library or shall I take my bedroom?

"I must decide, of course, before I can ask you to go ahead. If only a library could be made into a comfortable bedroom. Some kind of a chameleon room, that changes its spots under different lights."

As Mrs. Client talked, we were thinking fast. "It does sound like a problem," I said, "but we moderns pretend never to be stumped. Suppose you tell me what Mr. Client wants in his room and what you want in your guest room, and we will give the thing a try."

"Well," answered Mrs. Client, "first, there are the books. We have about four hundred normal size books, at least





THE two drawings on these pages show the bookcase end of the same room. In the daytime, when Mr. Client wishes to use it for a library and a study-sitting room, the curtains are withdrawn from the books, and hang hidden in a slot in the corner. The desk near the window is opened, and the beds are pushed a part of their width into cabinets on either side of the room, so that they have the width of couches. Pillows are taken out of the deeper cabinet on the right hand side. At night, the Venetian blinds are dropped, the light colored curtains cover the books, beds are pulled out from their cabinets, desk closed, but dressing table opened

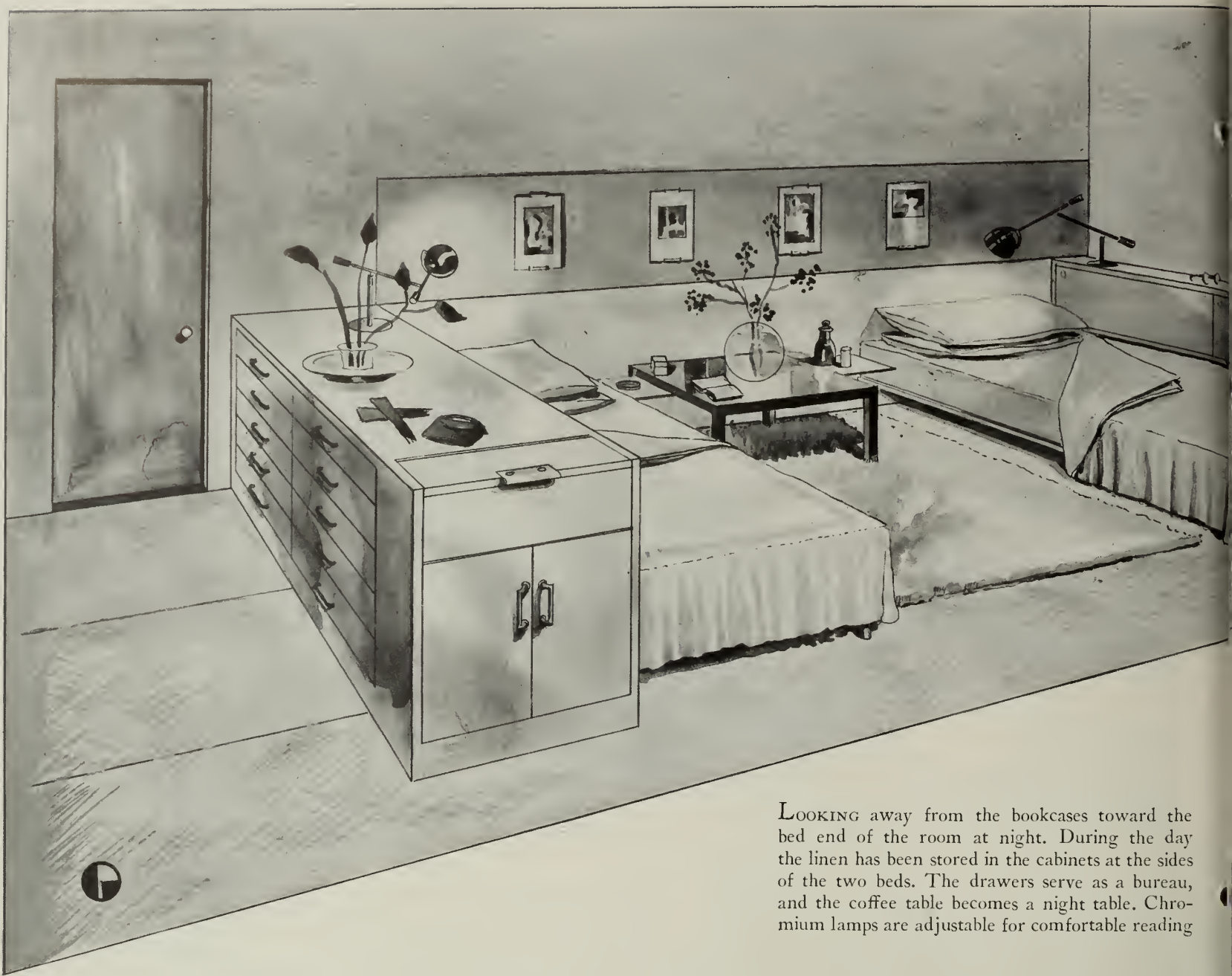
twenty portfolios of prints and photographs, in addition to about twenty-five large books on art. Then he must have a desk, of course; one that can be locked, and is well lighted. Also, a comfortable place to read. A radio. And, if possible, some arrangement whereby Mr. Client can himself conveniently mix his favorite cocktails. Oh, yes, and I mustn't forget a place for cigars. Let's see. I think that includes everything."

The designer had made the list.

"For the guest room," Mrs. Client went on, with a more enthusiastic lift in her voice, "I want twin beds, a dressing table—there is a large closet in the room now—drawer space, of course. But I want it very much to look like a bedroom, not just a makeshift sleeping place."

We promised her that we would do our best to help her decide which kind of room she should have, and to submit a scheme within a few days. We found that Mrs. Client's problem room is the one in a typical modern apartment house which is marked on the renting plans—*Library or Bedroom*. It is always about eleven feet by eighteen, with two doors, one opening into a closet, the other into a small hall off which is the bath. Windows are placed off-center in one of the eleven foot walls.

Of course, before we started working on particulars, we had de-



LOOKING away from the bookcases toward the bed end of the room at night. During the day the linen has been stored in the cabinets at the sides of the two beds. The drawers serve as a bureau, and the coffee table becomes a night table. Chromium lamps are adjustable for comfortable reading

cided that the room must be made to serve the two purposes, and in a way that should not affront Mr. Client by making him feel he was intruding in someone's bedroom, nor embarrass a guest who might guiltily suspect that he was robbing Mr. Client of his usual ritual of activity.

Obviously, there had to be beds. Our major problem, therefore, was to make them wide enough for comfortable sleeping, yet narrow enough for comfortable sitting. We wanted couches for the library that didn't look like beds, and beds for the guest room that shouldn't look like converted couches. This is solved by the simple expedient of building full-length cabinets on one side of each of the beds, under which part of the bed can be rolled (the beds being equipped with casters). Thus the couch width is diminished sufficiently for comfortable sitting. The space that these cabinets provided, we immediately put to important service: the storage of bed clothes during the day, and the storage of couch cushions at night.

One of the cabinets is made wider than necessary for the demi-disappearing beds and the side away from the bed is equipped with drawer space. The end of this cabinet readily accommodates the small bar. The lower portion is a cabinet for bottles and a cocktail shaker and a metal-lined drawer for cigars; the upper portion opens down, resting on the doors of the cabinet beneath. Here is a place convenient for mixing

cocktails and a storage place for glasses and corkscrews. Thus, with the solution of the bed-couch problem, several of the minor problems almost automatically solve themselves.

The next problem of importance was to eliminate the incongruous element of shelves of books in a bedroom. This is done by a curtain which pulls over the bookshelves and completely changes the quality of the room by softening the line and adding a lighter color note. During the library life of the room the drapery is concealed behind a narrow panel at the end of the bookshelves.

The only "must items" remaining were the desk and dressing table. There was no attempt to make a combination of these two pieces because only by having them separate and distinct could one ever be sure of keeping the powder out of the inkwell and the ink out of the powder box. The desk was placed directly next to the window, a built-in cabinet affair, the hinged door when opened forming the writing space. This door is supported by brass rods that slide in slots and form a firmer support than the pull-out arms with which a desk of this type is usually equipped. The blotter ends are fixed to the door. The interior of this desk is lined with cork, making a convenient place to tack memoranda or the latest snapshot. A light is provided on a lazy-tongs attachment.

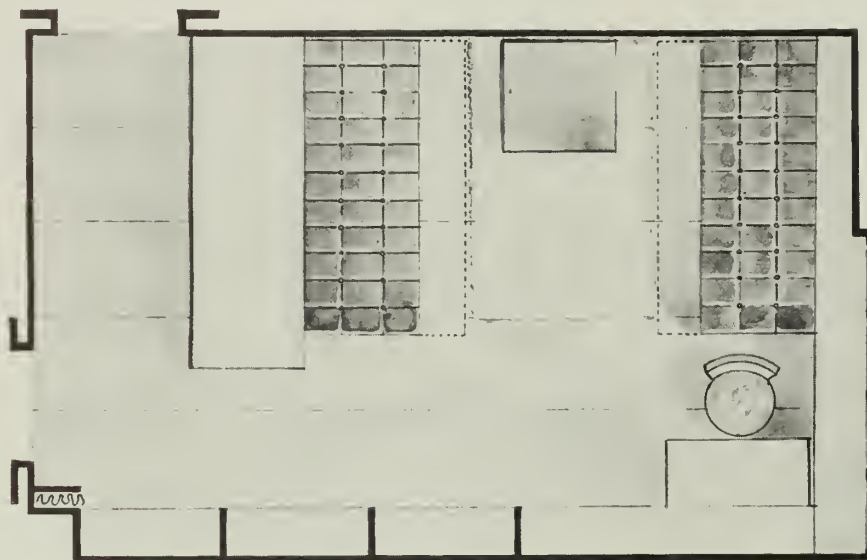
The exterior of the dressing table appears the same as the desk, the interior is contrived to suit its function. There is



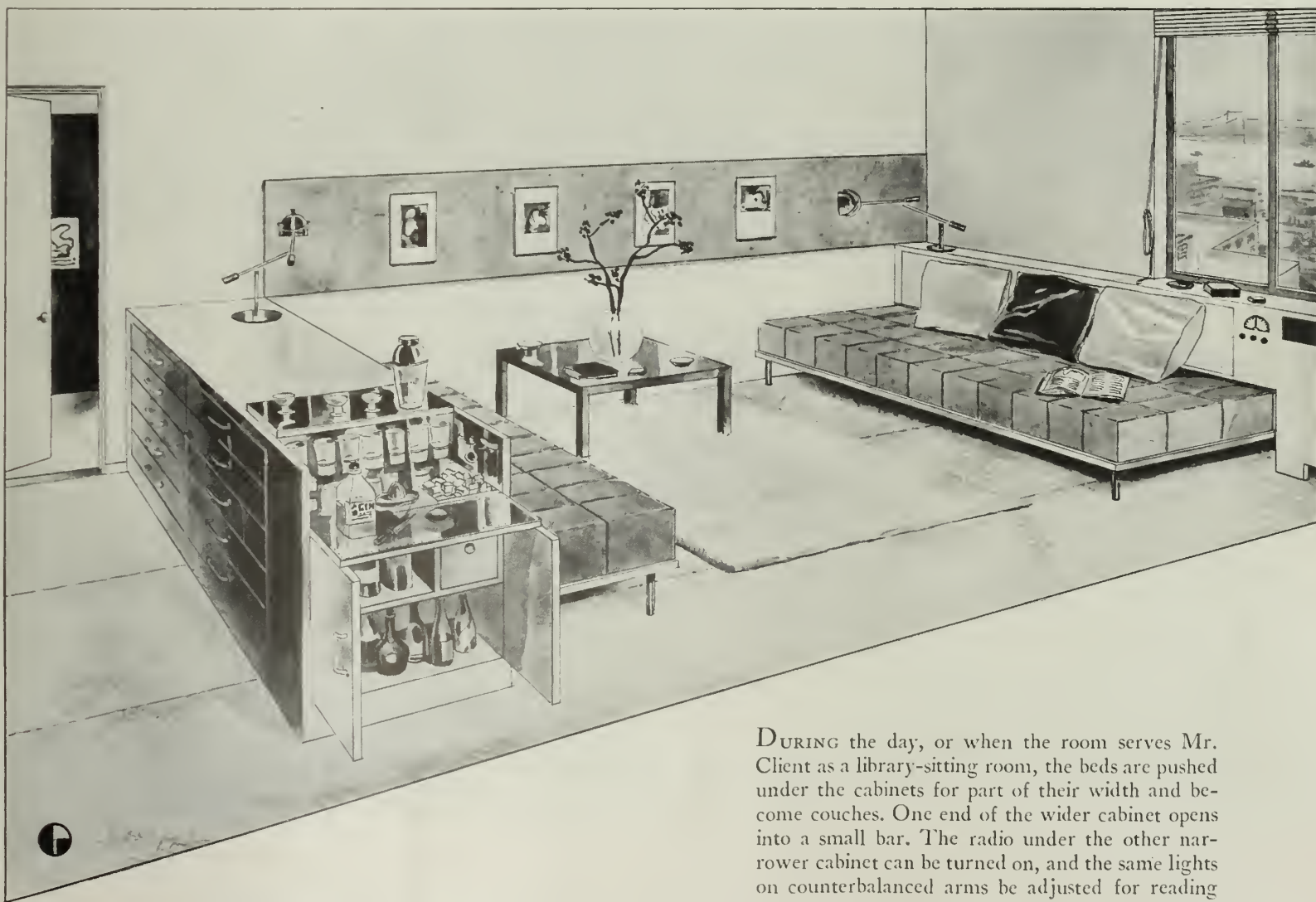
provided a mirror, with lights concealed behind frosted glass panels at the top and bottom, small drawers, a space for perfume bottles and a locked compartment for jewelry. The wood surfaces are lacquered in a pale color. Between the couches is a deep piled rug on which a low table is provided with pull-out shelves of metal, serving as night tables. A tube of light extends across the entire bookshelf wall and provides general illumination for the room. Lamps with hinged and counterbalanced arms provide the concentrated light.

The colors in the room are based on the natural straw matting floor covering and the unfinished sycamore of the woodwork. To give the necessary bedroom character demanded by Mrs. Client, pastel colors are introduced in the drapery covering the bookshelves, the bed covers, and the lacquer of the dressing table interior.

Mrs. Client approved our plans and the room was built. All she has to do to make Mr. Client's study into a guest room is to draw a curtain, give each couch a pull, close the desk, open the dressing table and make the beds.



THE floor plan of the whole room as library, showing the width of book-cases, desk, dressing table, cabinets, and couches. Dotted lines show location of beds at night



DURING the day, or when the room serves Mr. Client as a library-sitting room, the beds are pushed under the cabinets for part of their width and become couches. One end of the wider cabinet opens into a small bar. The radio under the other narrower cabinet can be turned on, and the same lights on counterbalanced arms be adjusted for reading

TALE OF



THIS unusual bathroom cabinet was designed by the architect Fritz Gross, of Vienna, for his own modern home. It is enameled on the outer surface, and contains space for linens and towels, a medicine chest and clothes hamper. One of the doors opens downward to form a dressing table with glass shelves for cosmetics, a tilted mirror and diffused light panels



NEWEST of the square bathtubs, made to fit a corner. Standard Sanitary Company. Dotted Martex towels designed by Helen Dunbar. From B. Altman



J. SCHERB

THE TUB-IN SQUARES AND ANGLES

THIS year just gone will be remembered as the one in which automobiles, trains and bathtubs changed their shapes. The difference is that bathtubs so far are not streamlined, being stationary. Their shape-changing has taken another tack. It has to do with flexibility of planning, space saving, and, we suspect, a certain amount of showmanship.

We are not sure that there is any more point in squaring the bathtub than in squaring the circle. The dear old 1934 models still look pretty much the top in luxury to us. But the new square tubs do have wide expanses of shelf space, and edges to sit on, and they do make all sorts of fresh arrangements of the bathroom possible. And with that new unit in which the tub is tucked away under part of the washstand, a bathroom can practically be built on a dime.

Compactness is the rule of the day. There are big bathrooms and little ones. But even where the room is comparatively large, there is great emphasis on economical arrangement of fixtures, built-in cupboards and medicine chests—on smooth even surfaces and the elimination of dust-catching corners. Even the crack where the tub joins the wall has been

subjected to scrutiny, and Standard Sanitary Manufacturing Company has devised an aluminum molding which keeps soap and dust from settling there and forming a black line.

There is no excuse for a bathroom not being trim. Without half trying even the simplest can be downright handsome. Modern plumbing fixtures have probably paid more attention to looks, and have been at it longer than any other strictly utilitarian bit of household equipment. The old-fashioned tub on four feet, or the tin bathtub for that matter, served its primary purpose of a place to wash just as well as the most eye-filling job that ever came out of Pittsburgh or Trenton. But primary purpose-serving is not what has made the American bath the symbol of our civilization. That has been a question of esthetics plus practicality.

On the practical side, if you are planning a new bathroom or remodeling an old one, the first thing to be considered is the space which can be devoted to it and the shape of that space. Is it a long narrow room, a square or an ell-shaped room? Shape as well as size determines what you can do with it and what sort of fixtures to select. It is often well to have



RIDGED white towels and dado contrast with the deep raspberry walls in this bathroom color scheme by L. Bamberger and Company. The shower curtain, hamper and other accents are in turquoise blue



THE first of the revolutionary new bathtubs—Standard's Neo-Angle combining shower and tub and plenty of elbow room. Imported striped bath sheet, Altman's. Elène's House of Pine bath salts



(Courtesy Architects Samples)

KURT SCHELLING

THE charm of the bathroom at the top of the page, done by McMillen, Incorporated for Mrs. Robert Warmack, lies in the arrangement of mirrors around the window and the draped effect of the wall decoration, as well as the crystal accessories. Below: the Lavashower, seven feet over all, combining an average size tub, shower, washbasin, medicine chest and storage cabinet. Moiré shower curtain, black and red monogrammed towels and accessories, Altman

expert advice. Sometimes that funny shaped trunk closet, or that section of hallway can be used in ways you never dreamed to make space for the extra bathroom you have been needing.

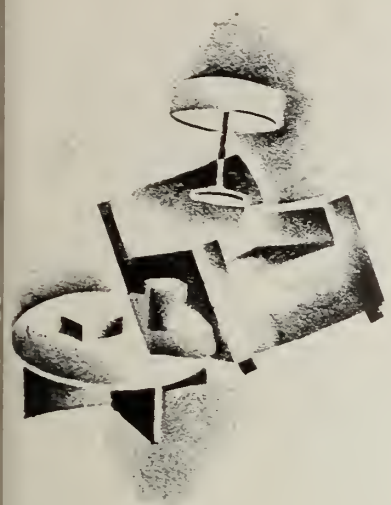
In planning a really up to the minute bathroom, moreover, you'll want to consider the possibility of dressing table units and storage space for linen, as well as the classic medicine cabinets and cupboards. On page 44 is a photograph of a bathroom in the home of the Viennese architect Fritz Gross, which shows a dressing table, medicine chest, linen closet and clothes hamper all contained in one unit. When closed, it presents a smooth enamel surface. The dressing table opens like a desk and on either side of the mirror are diffused lights.

The dressing table has definitely come into the bathroom. It keeps flying powder and creams out of the bedroom and in these space saving days the bona fide dressing room is fairly infrequent. Moisture resistant fabrics have made it possible for even a skirted pouf to keep fresh.

Pastel shades in bathrooms, particularly in fixtures, are still popular, but there is a definite trend back to white in fittings and accessories. Certainly white towels have returned to favor—the heavy, luxurious sort, smartly monogrammed. Next to white towels, the dark colors—black, brown, red, green, navy—usually monogrammed in white, are smartest. These contrast cheerfully with light bathroom walls. White towels are often used to set off dark walls.

THREE choices for the smart bathroom—diagonal weave Vamoco towels in white with colored monograms; diagonal stripe towels in deep masculine colors which may also be monogrammed; or a plain gray towel with a modern monogram in brick-red and green. All three from James McCutcheon





DRAMA OF DECORATION

PHILIP JOHNSON, UNTIL RECENTLY CHAIRMAN OF THE ARCHITECTURE DEPARTMENT OF THE MUSEUM OF MODERN ART, PLANS A CONTEMPORARY LIVING ROOM—DIALOGUE PREPARED FOR THE ART IN AMERICA RADIO PROGRAM BY SARAH NEW MEYER

MRS. PLATT: Oh, how do you do, Mr. Johnson. It's nice of you to come and give me ideas about my living room.

MR. JOHNSON: Good evening, Mrs. Platt. I hope you won't think I'm here to criticize.

MRS. PLATT: No, indeed; but even if you do, I've asked for it, you know.

MR. JOHNSON: You're not satisfied with your living room?

MRS. PLATT: No. It looked pretty nice to me ten years ago, when Jim and I were married. But now I think it ought to be done over.

MR. JOHNSON: Do you want to modernize it?

MRS. PLATT: Not too much. I'm afraid of modernistic things.

MR. JOHNSON: So am I.

MRS. PLATT: But you're head of the architecture department of the Museum of Modern Art—I thought you'd recommend the modernistic style.

MR. JOHNSON: *Modern*, Mrs. Platt. Not *modernistic*.

MRS. PLATT: But aren't they the same?

MR. JOHNSON: Not at all. The word *modern* means up to date; and to use the modern style means to take advantage of the technical achievements of our age. It means using the new materials and the new ways of construction that have been developed in recent years. It also means to study changes in our way of living and in our taste.

MRS. PLATT: But if that is *modern*, what is *modernistic*?

MR. JOHNSON: Oh, just an attempt to disguise old principles with a new surface treatment. For example, a *modernistic* chair is simply an old chair that tries to look modern. Curves are replaced by freakish angles. Geometric zigzags or cubistic designs are used in its upholstery patterns, but in principle it is nothing but an old chair carrying a new burden of ornament. Now take a *modern* chair. Modern technics have evolved the steel tube. Its strength makes it un-

necessary to use the heavy bulk needed for a wooden frame. The fact that steel is flexible makes box springs unnecessary. There is no make-believe or useless complication in really *modern* furniture. You see, the modern style is based on two cardinal principles: utility and simplicity.

MRS. PLATT: Mr. Johnson, all this is too abstract for me. What I really want is to have you tell me what I can do with my own living room.

MR. JOHNSON: Then suppose I show you just how I would change this room if it were mine.

MRS. PLATT: I wish you would. Where shall we start?

MR. JOHNSON: With the walls. They're your background. Tell me, what's the purpose of a background?

MRS. PLATT: Why, to stay in the background, I suppose. That is, it mustn't be too conspicuous.

MR. JOHNSON: Proceeding on that theory, what would you eliminate from the walls of this room?

MRS. PLATT: The patterned wallpaper? But I like it. It is a copy of an old French paper and has great charm.

MR. JOHNSON: Yes, of course. But you must admit that such a wallpaper attracts much attention to itself.

MRS. PLATT: Well, yes. It *is* rather conspicuous for a background.

MR. JOHNSON: Then out it goes. Now, what else can we eliminate?

MRS. PLATT: From the walls? There's nothing else except pictures and lighting brackets.

MR. JOHNSON: We'll consider those later. Well, what else?

MRS. PLATT: Nothing—unless you mean the picture molding?

MR. JOHNSON: Yes, I see you don't hang your pictures from it.

MRS. PLATT: No, I don't like picture wire on the walls. I use those little hooks that go behind pictures. The molding is there just as a border. I suppose it could come down. Are you going to remove the baseboard, too?

MR. JOHNSON: No. The baseboard has a perfectly good use. It protects the lower part of the wall plaster. But, of course, it should be simpler. We'll cut off its elaborate molded top.

MRS. PLATT: At least that would make it easier to keep clean.

MR. JOHNSON: Now the walls are cleared.

MRS. PLATT: How will you cover them?

MR. JOHNSON: A plain coat of paint would be simplest.

MRS. PLATT: It certainly would, but I must say—Oh, well, I promised to listen to you, didn't I? Now, have we finished with the walls?

MR. JOHNSON: Not entirely. The doors and windows are part of the walls.

MRS. PLATT: What can you do with them unless you remodel the whole house?

MR. JOHNSON: Not the *house*, Mrs. Platt, just the doors. Suppose *you* tell *me* how you would change that door—and don't forget the two principles we're working on.

MRS. PLATT: Simplicity and usefulness. But I really don't see how I can make the door more useful . . .

MR. JOHNSON: Right, but you can make it simpler. Just look at those six panels. Let's cover them with a thin sheet of ply-wood, perfectly flat and plain.

MRS. PLATT: I've seen that new type of door, but wouldn't it look out of place in that molded door frame around it?

MR. JOHNSON: It would, so we'll have a new door frame, too. Just a thin, flat strip. That will give the room a much cleaner effect.

MRS. PLATT: Like shaving off a man's moustache.

MR. JOHNSON: Exactly. And we'll treat the windows the same way. Replace these heavy, wide frames with strips.

MRS. PLATT: But don't forget they have to be wide enough to hold my curtain rods.

MR. JOHNSON: Oh, no. We attach the curtain rods to the ceiling.

MRS. PLATT: The ceiling! That sounds absurd.

MR. JOHNSON: Wait until I explain the entire window treatment. Here you have three windows in the long wall facing the door.

MRS. PLATT: Yes.

MR. JOHNSON: Each window has a shade pulled halfway down. Over

the shades are ecru net curtains. Over the net curtains are heavy brocade draperies, with a pleated valance. A pretty heavy load for one window, don't you think? And when it's multiplied by three in a row . . .

MRS. PLATT: Really, Mr. Johnson, you make things sound worse than they are. My windows may be a little overloaded—but you're the doctor.

MR. JOHNSON: Then I'll perform a major operation. First, we'll get rid of these.

(*Noise of window shade being jerked up*)

MRS. PLATT: But I need shades to soften the light and keep people from seeing in at night.

MR. JOHNSON: The new curtain arrangement will take care of that. Two curtains will do the work of the six you have here—with greater efficiency and greater beauty. I'm going to treat these windows as a single unit.

MRS. PLATT: But you can't. There's two feet of wall space between each of them. How can you treat them as one?

MR. JOHNSON: Simply by curtaining the entire wall, from side to side and from floor to ceiling.

MRS. PLATT: Hang a curtain over the entire wall?

MR. JOHNSON: Yes. A net curtain first, hung on a metal rail attached to the ceiling. Then a second curtain the same size as the net and hung in the same way. This curtain might be raw silk in any shade you like, but, of course, unpatterned.

MRS. PLATT: Don't you think it would look rather severe—a whole wall covered with such plain material?

MR. JOHNSON: It's your background, Mrs. Platt. If you keep it as plain as possible, everything in the room—people and objects—will seem more effective, more alive.

MRS. PLATT: You're giving me a dramatic background.

MR. JOHNSON: And a useful one. With wall curtains instead of window curtains you can control your daylight. You can part the heavy curtains and admit a little light, or you can swing them wide open, the net curtains covering the windows. At night the heavy curtains give you absolute privacy and a beautiful background. Also, by covering your entire window wall with a single sweep of curtain from side to side and from ceiling to floor you create an illusion of space. Your room will seem much larger.

MRS. PLATT: I don't see how.

MR. JOHNSON: Well, look at your walls now. All four covered with the same

material—a patterned wallpaper. You can see where they meet at the corners like the sides of a box. But when the whole wall is covered with a curtain, the walls of the room appear to extend indefinitely beyond that curtain so the ordinary boxed-in appearance is done away with and you get a feeling of space and freedom.

MRS. PLATT: Jim would like that. He says he always feels so crowded in this room. Maybe I have too much furniture in it.

MR. JOHNSON: And too many rugs. The floor is as much your background as the walls, Mrs. Platt. Try to visualize a plain covering over the whole floor—a carpet or an unfigured linoleum in a neutral color, or a straw matting.

MRS. PLATT: I'll get a plain carpet. It will be so much easier to keep clean than all these rugs. And the hardwood border always has to be wiped and polished separately. Now, we've finished with the background, haven't we, Mr. Johnson?

MR. JOHNSON: Not quite. We must get rid of that mantelpiece with the mirror above.

MRS. PLATT: What will you substitute for it?

MR. JOHNSON: Nothing.

MRS. PLATT: Leave me nothing but that rough red brick facing?

MR. JOHNSON: A facing of slate or marble would be nice, but you might just paint the bricks white like the walls.

MRS. PLATT: But I think that would look very plain and unattractive.

MR. JOHNSON: Mrs. Platt, you are so used to this room that I'm afraid you can't see it—

MRS. PLATT: Defects? Perhaps not. Well, you have my permission to point them out. And you can be perfectly frank—but I'll be frank, too, if I don't like your suggestions.

MR. JOHNSON: That's a bargain. To begin with, then, this is a good-sized living room, 18 x 24 feet, I should say. And yet, it looks so small and crowded. The rugs on the floor catch your feet and your eyes. The pattern on the wall paper presses in on you. The curtains and draperies overload the windows and shut out the light. The door and window frames, the baseboard and picture molding are both unnecessary and undistinguished. But the heaviest burden the room staggers under is its overstuffed furniture—not only the actual weight of it, but the heavy appearance it gives the room. Practically everything is over-stuffed but the tables—I see you have five of them—and that

large secretary desk there in the corner with its overhanging bookcase. And over everything you have scattered pieces of bric-à-brac. And, finally, your walls are crowded with pictures. There's not a foot of clear, unbroken space for the eye to rest on.

Now let's look at the *arrangement* of the furniture. Why, Mrs. Platt, if you had tried to hide your fireplace, you could hardly have been more successful. You have it completely surrounded by that bulky couch with a wing chair on one side and an armchair on the other—not counting the end tables and the coffee table. And then look at this large library table placed back of the couch. Nobody sitting down can reach it without acrobatics. Mrs. Platt, you will have to admit that the room is a trifle overcrowded, and not even very conveniently arranged.

MRS. PLATT: I'm afraid I'm forced to. But I'm not sure you'll be able to suggest a better arrangement.

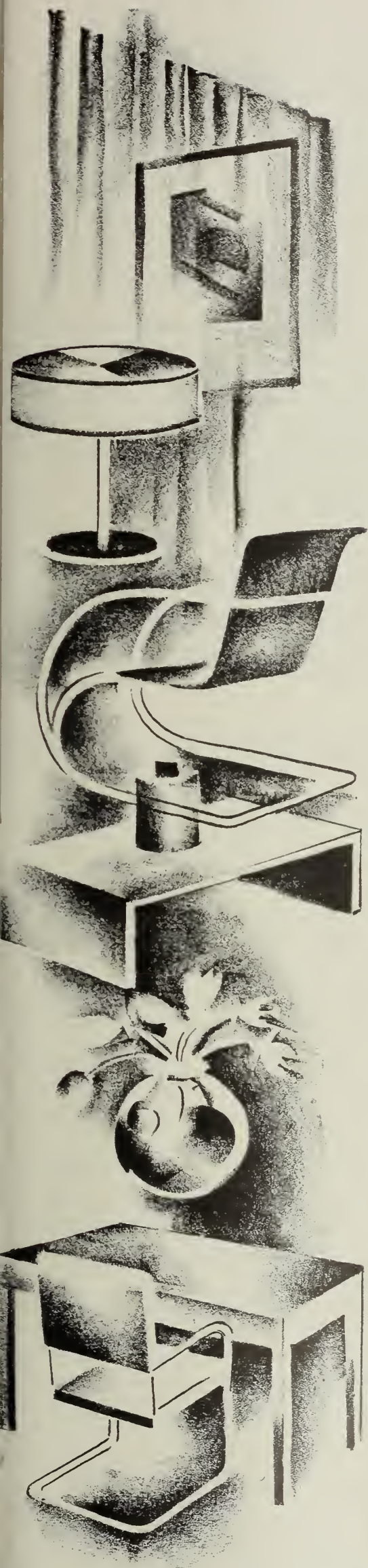
MR. JOHNSON: That's a challenge I accept, but I wish you'd tell me what you use this room for.

MRS. PLATT: Use it for? Why, it's a *living* room.

MR. JOHNSON: I understand. But you don't come into a living room just to live, do you? What do you do when you are in this room?

MRS. PLATT: Oh, I see what you mean. Well, when I'm alone I sit at my desk and write letters. Sometimes I read. When Jim is here we both read or talk. And when we have friends in, we either talk or play cards.

MR. JOHNSON: I think that's pretty comprehensive. Let's build a room around those activities—then. First of all, the background: plain carpeting on the floor and three white walls. The window wall covered entirely with a curtain of dark raw silk. The door just a plain rectangle of beautiful grained wood set in the white plaster. The facing of the fireplace and the pattern of your bookshelves placed flat against the wall complete your background. A writing table with two shallow drawers over there near the far window; a chair or two near the middle for reading. The main group of furniture we'll place where you have it now, but with a difference both in the furniture and in its arrangement. For your big, heavy davenport we'll substitute a couch with back and arms cut in simple, straight lines. We'll place it at one side of the fireplace, facing the windows. Opposite the couch we'll have



two matching armchairs. None of the pieces will be overstuffed. Good springs, well upholstered, will be just as comfortable. We'll cover them in any plain material, or in leather. With the couch and armchairs placed on either side of the fireplace, instead of surrounding it, occasional chairs can easily be brought into the group from other parts of the room. The extra chairs might be of the tubular steel design with back and seat of leather straps. The steel frame is not only strong but springy. You'll find these chairs as comfortable as the overstuffed variety and more easily moved about. By reducing the amount of material in your furniture and stripping necessary details to their essentials, you increase the impression of space and freedom in your room. Elimination of useless material reduces not only the actual weight but the appearance of weight. We'll also reduce the number of pieces of furniture by substituting one table for the five you have now. Instead of wooden tables of all sizes and shapes, we'll have one low glass table with chromium steel legs placed in the center of the fireside group so it can be reached conveniently by everyone sitting there. And now I think we have your room furnished.

MRS. PLATT: Then would you like to know what I think of it?

MR. JOHNSON: Of course.

MRS. PLATT: Well, I think it might be beautiful, but I'd hate to live in it. I admit this style may be appropriate for a restaurant or for a waiting room in a station—but in a home, no.

MR. JOHNSON: Well, Mrs. Platt, you have at least two efficient modern rooms in your home already.

MRS. PLATT: Two efficient rooms?

MR. JOHNSON: Why, yes. The bathroom and the kitchen.

MRS. PLATT: Well, that's not much of a recommendation. I'm sure I don't want my living room to look like either of them.

MR. JOHNSON: I didn't say that. I merely said that your bathroom and your kitchen are modern rooms built efficiently for their purpose. But your present living room is not. The room I described to you, on the other hand, is designed for all your activities. The only reason you still can't see yourself in it is because you have never tried living in it and because I have not yet brought in the decorative and the personal touches. These are still just as necessary as they ever were. As a matter of fact, a living room that

did not make you feel at home would be bad in any style. So let me go on, please. Already we have a great deal of decoration in the new room. We have the natural pattern of the weave in the raw silk curtains, the grain of the wood of your writing table, and the veining of the marble facing of your fireplace. Even the seams of the leather upholstery form a pattern. And don't forget the shining steel of your tubular chairs and the legs of your table as well as its glass top. Another kind of natural decoration is supplied by the incidental small things needed in a living room, such as cigarette boxes and ashtrays of metal, glass or leather, and the bright colors of the book-bindings and, of course, you have flowers and plants. Then, most important, there are works of art. The fewer you use the more attention each will attract. So I'm going to suggest that you hang only two of the pictures you now have in this room. Put the rest in the attic.

MRS. PLATT: In the attic!

MR. JOHNSON: Yes. But we're not banishing them entirely. In a few months substitute some of those for the first ones you hang. You will find it very refreshing to change the pictures in your living room now and then.

MRS. PLATT: That's a very good idea.

A woman grows awfully tired of staring at the same pictures on the wall year after year. But, Mr. Johnson, there are some things I like to keep in sight all the time. That little pewter bowl, of my great great grandmother's, and the little Chinese box there. They mean something to me.

MR. JOHNSON: Of course you will want to keep choice objects of association and sentiment. They give individuality and personality to any room. You will find that all these things become far more effective in the modernized simplicity of your room. Even the people who enter it will appear to greater advantage and seem more colorful and alive against the simple background.

MRS. PLATT: I'm beginning to be persuaded against my will. I've never thought of a room as a background for people. But of course it should be.

MR. JOHNSON: But we have only been *talking* about a modern interior. After actually *living* in this room many of your present prejudices would disappear and you would find your modern interior restful, beautiful, and above all more enjoyable because it is *sensible*.



TAPESTRIED ORNAMENT

1. Natives in Morocco who carry on a unique home industry under the guidance of a French decorating firm wove this high-piled, pure wool rug from Lurçat's design. Pastels and brilliant tones of red and blue coordinate the abstract pattern. Shown by Donald Deskey

2. Gouache from Lurçat's designs for the Monte Carlo ballet, Jardin Publique. The ladies are gayly colored, impressionistic figures; the lone dancer is the *Espirit de Statue*, in vermillion, white and yellow. At Elizabeth Hawes'

3. Donald Deskey's chair embellished by a Lurçat tapestry. A faint vine pattern covers the pink ground, accented by a brilliant octopus in cherry red, blue and rose. The color scheme of the tapestry screen winds through sea greens, brilliant blue, and flesh tones. Hawes

4. Blue frogs on a golden brown ground form a repeated pattern in Lurçat's hand made rug. His painted screen was sand blown. The birds are blue, red and green spots of brilliance on a pastel and white ground. At Elizabeth Hawes'

5. Threads trailing into a contrasting background correlate the four distinct designs of this rug into a complete whole: undyed wools in natural and dark brown beside a design in Chinese blue. Charak



3

BY A COSMOPOLITE

JEAN LURÇAT is known chiefly for his French modernist paintings, but he designs rugs in Morocco, interiors in Paris, and decorations on public buildings in Russia. He is now in the United States to superintend with Leonide Massine the production of stage sets and costumes which he designed for a new ballet to be introduced in New York this winter by the Monte Carlo Company. Most of all, this ambulatory artist is excited about tapestries and the concentration of rich ornament in interiors that are otherwise simple and utilitarian. Ornamentation, he will warn you, however, must like himself be able to travel. Rugs, screens or tapestries can be folded and borne wherever a nomadic impulse may lead you.

He believes that the art of our time is moving toward the wall. Modern architecture with its clean, open planes and unadorned areas is providing the contemporary artist with blackboards for self expression and the diversion of mankind. "The tapestry," says M. Lurçat, "is a fresco, but a transportable one. When my friend George Sallus-Eiffel, a trustee of the Louvre, moved from the Champs Élysées to his present home in the Montmartre, he rolled up his immense tapestry murals which I had designed for him and hung them in his new home. If they had been permanently fixed on the walls of his old house, they would have been lost to him forever."

Lurçat's home in Paris is the abode of a workman: bare, ascetic, functional. But the wall which faces you as you enter is covered by a vast tapestry which diffuses its warmth through the room by virtue of its rich color and vibrant dynamics. While elaboration is focused on the wall, pure outlines and essential simplicity remain unmolested.

A comprehensive exhibit of Lurçat's work is displayed at the salon of Elizabeth Hawes in New York. His rugs, tapestries and paintings are sold by Donald Deskey and the Charak Furniture Company.



4



5

WEDGWOOD



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WEDGWOOD

IF YOU WERE IN NEW YORK

NEW YORK is streamline mad. It all started at Christmas when the male parent, to a man, invaded the toy sections and bought streamline engines indiscriminately for sons and daughters. Shortly after, the new streamline taxi began to appear on the streets, like an insinuating whisper of great things to come, followed by an announcement that Mr. Teague's streamline train would be shown to the public at the Grand Central Station all one day until ten in the evening.

The announcement was reminiscent of the days when steam replaced horse power. Something important was in the air. It even influenced those monuments of impersonality the ticket seller and the information bureau. "You will like the new streamline trains," they said—just as if you might plan a trip to Boston for the ride.

The folder about the Teague train reads "De Luxe travel in streamlined coaches at no extra cost" and inside are provocative bits about alloy steel, rounded aluminum frames, non-fog soundproof windows, duraluminum, Diesel-electric—all words which will no doubt make the nursery rhymes of the future.

The automobile show also brought streamlining to the fore. The Hupmobile and the Chrysler are its most vigorous exponents. The profile of the Hupmobile coupé in neutral looks like a breeze through the trees, and the Chrysler possesses a vitality quotient that has nothing to do with high gear. In his office which overlooks half the Hudson, Mr. Loewy, who designs the Hupmobile, explains to non-believers that streamlining and speed *do* have a relationship. It—streamlining—is not a fancy stroke of the designer's pen. Rules of aerodynamics are responsible. He pulls out of a streamline workman's cabinet a drawing which illustrates wind resistance. A tiny wire, one-eighth of an inch in diameter, sans streamlining, can have more air resistance than a streamlined object one hundred times its size.

If you, on the other hand, are interested in Edith Wharton read about the Duesenberg Opera Brougham. "The doors are finished in the panel effect, bordered with beautiful imported French

broad-lace and crossed with silk cable cord with a medallion."

Even the great steady Metropolitan Opera House has been bitten by this modern mania. The new seats are slightly streamlined, dark red plush in color, and it is said that the contours, which were designed for extreme comfort during long arias, catch one below the knees in a surprisingly uncomfortable manner.

It has been prophesied that these vehicles of modern comfort will firmly and definitely eliminate gouty and rheumatic ticket holders. Others feel the chairs have given the opera a new lease on life. That they have somehow brought *La Traviata* up to date.

• • •

Then there is the case of the Metropolitan Museum and Messrs. Montgomery Ward and Company. The Metropolitan showed a room in its recent modern industrial design exhibition done by the architect John Wellborn Root in collaboration with the design bureau of Montgomery Ward. The furniture was by Kroehler, the furniture coverings by Ranlo and Witcombe-McGeachin (draperies, too) and the rugs by Bigelow-Sanford. The modern lamps—and what an improvement they are—were by Metallic Arts.

The exhibition is over, but this room is to live on. Montgomery Ward is now producing it complete down to the last pottery vase. The daytime davenport has removable arm and back cushions and opens by night into a full-sized double bed. (\$74.95 is the price of this Metropolitan model.) The bookcase units are grand and adapt themselves to any wall space and are \$24.95 each. Upholstered arm chairs, which look like Bond street, are \$34.95 and fit together in groups of two or three (three makes a davenport, two a love-seat). The radio cabinet, which sits next such a chair and behaves like a table, is \$19.95. This is on rollers so it can be made as annoying as possible in any corner. The nest of tables—four—is bone white and is also \$19.95, and the desk chest is one minute doors and drawers and the next a writing surface with filing trays (\$59.95). That leaves the cardinet table until last. For \$79.95 this object is a console, a dinner

table or just a winning game of backgammon. If you gave up your Montgomery Ward catalogue when you left the country, you had better reclaim it for this issue. The furniture is illustrated there, and we, in our thoughtful manner, have published part of it in the next to the last picture on page 33.

Other parts of New York waver. A new restaurant called *Le Bœuf sur le Toit* represents Paris and the forests of Barbizon. A new night club has taken over the cathedral motif of stained glass and Tudor. There are complaints rampant about the fact that other than the Rainbow Room and the Sherry-Netherland there is no really good modern décor in town. The point is that people grow discriminating. A healthy sign. They begin to expect better things of the modern movement during 1935.

• • •

An invitation came recently from the Standard Oil Company, Esso to be specific, to attend a review of its new revolving service station at 93 Lafayette street. This station was also designed by Mr. Raymond Loewy, the industrial designer who is responsible for the Hupmobile designs. The station is designed for small space and a large business. The car drives in, the tank is filled with Esso, the station whirls around and the machine faces the street again. It would seem, although this has a very practical side, that rotating is the fashion. The floor of the Rainbow Room rotates so that if you have a table on the edge of the floor you find yourself being socially whirled about. Then, too, the stage of the Great Waltz at the Center Theatre rotates. No one waits for scene shifting. The moment the curtain line in the drawing room scene is spoken, the stage moves round, and you find yourself looking straight into the eye of a Viennese pastry shop.

• • •

A new guild has opened in New York called the American Guild of Craftsmen with headquarters on the first floor of Bonwit Teller's. This guild is "to align the traditionally old yet creatively new in fine craftsmanship with the modern trend in design . . . to foster in the public an interest in the best of American craftwares . . . and to encourage artists." Their exhibit consists of ceramics, woodwork, wrought iron, glassware, silver and enamels. The work of such as Peter Müller-Munk, Warren Wheelock, Carl Walters, William Drown Phelps (president of the guild), Sam Otis and Paul Lobel is included. The guild has all the earmarks of filling the gap which

exists at the present moment between Montgomery Ward and the Duveen Galleries.

Other matters of serious import are going on at this season. There are art exhibitions all over town, but for the most part because it's the dining-out moment, minutiae distract everyone. Walter Teague, one of our most serious and capable industrial designers, has been voted one of the ten best dressed men in the country! Marguerita Mergentime, a very talented fabric designer, has been busy designing the linen for Mr. Jack Dempsey's new restaurant. New York society women spend afternoons writing about their own lives in Gertrude Stein fashion—*Afternoon in a New York Apartment*, or *A Day in the Subway*. And there is hardly a hostess that hasn't concentrated on the cocktail sausage versus the raw carrot.

The cocktail party has become an institution, but it is changing its spots. The prediction was that the tea party would come back with repeal. The tea cup is still reserved for the tête-à-tête. The great mulling and milling party with everyone talking brightly persists, but the number of those refusing cocktails is growing. As a result where there are cocktails you are apt to find an alternative: tomato juice or orange juice, and more recently on cold days a good hot beet or beef bouillon. Bouillon, then, in mugs without saucers so that standing up and moving is possible, has its points.

That the creamed chicken patty for the entrée has definitely joined the ranks of lavender and old lace in the eyes of upstanding young New York women has been proved by the Fashion Group of New York. This group meets each month for luncheon in the ballroom of the Ritz-Carlton. The luncheon menu has always been a matter of interest. It varied at first, but now after many months of gyration it has settled down to a nice broiled steak with salad, a patisserie and coffee. Steaks for a women's luncheon! And no cream sauce. Again—the changing world. Masculine Wall street is still lunching on shredded wheat and milk.

H. G. T.

EDITOR'S NOTE: In the January issue of ARTS AND DECORATION it was stated that "Resinox is made by the Richardson Company." This is an error, as Resinox is manufactured by the Resinox Corporation, which in turn is a subsidiary of the Commercial Solvents Corporation and the Corn Products Refining Company. The Richardson Company, however, is one of the many users of Resinox and in its advertisements is known as "molders of Resinox."

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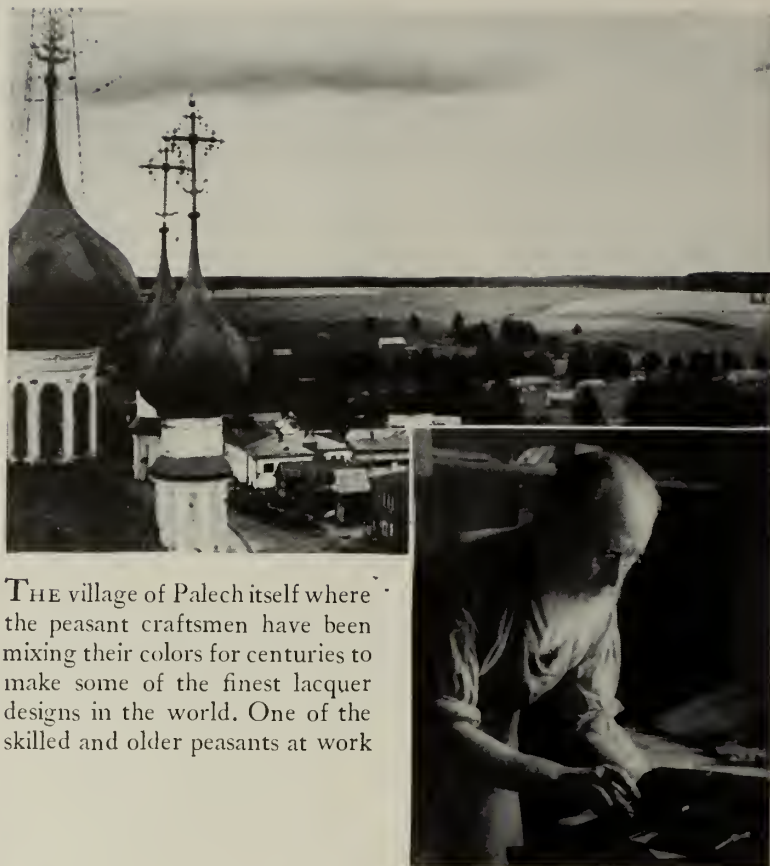


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THE village of Palech itself where the peasant craftsmen have been mixing their colors for centuries to make some of the finest lacquer designs in the world. One of the skilled and older peasants at work

LACQUERED PROPAGANDA

EVEN the exquisite lacquer work done by the peasant artists in the little village of Palech in Russia must change its subjects to fit the changed era. Ever since the eighteenth century the village of Palech has been devoted to the craft industry of lacquer painting on boxes, trays, and especially icons. Until the October revolution their subjects were mostly religious, or for the smaller pieces from Russian fairy tales. Now with the same genius for fine color and form the old workers are making compositions that show the coming of the tractor and the industrial expansion in the new Rus-

sia. They make no more icons, but they continue to produce boxes and incidental pieces sold everywhere in Russia itself and imported to this country.

In ancient Japan and China lacquer painting reached the utmost perfection. The first samples of such painting appeared in Europe in the sixteenth century. In the eighteenth century the best known lacquers were those of the French firm, Martin Brothers, and the Scotch and Braunschweig lacquers. At this time lacquering was introduced into Russia and the artisans were serf peasants.

In Palech the art of lacquer

COLORS and pattern remain much the same on the new lacquered boxes from Russia. But as in this box, industrialization is the theme for subject matter





EXQUISITE in workmanship, taught by father to son, the peasants of Palech make their lacquers now out of subjects offered by a changed country

painting is developed and passed on generation after generation, from father to son, and from grandfather to grandson. By the nineteenth century Palech was almost exclusively devoted to icon making. After the revolution there was a temporary standstill and this told on the well-being of the village. Within a year or two artels were organized under the guidance of the best Russian artisans, and with the same technique the new work was begun.

The designs continue to be highly mannerized. The lengthened line of the human figures, the conventionality of the curves, the plastic interpretation of animals and plants are the same as of old.

Richness of color is superb. In some of the reproductions here, in actual size no larger than the palm of a hand, there may be from two hundred to three hundred various shades. Gold and silver interwoven create a fanciful and fantastic impression, characteristic of all the work of Palech.

The more modern boxes show a skilful interpretation of Soviet themes—tractors instead of the old-fashioned plow, machinery rather than fairy tales. But very often the coat of a Red army soldier hides the silhouette of a Knight, and the features of the typical Russian peasant hero are quite as appropriate for a member of the local Soviet counsel.



IN THE nineteenth century the peasants made icons almost exclusively. After the Revolution their art came to a temporary standstill. Now with the same technique they are producing boxes, trays, plates, and decorative pieces designed with different subjects

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SHOPPING IDEAS FOR THE

FOR THE TABLE

For a low centerpiece that takes care of your short-stemmed flowers, this aluminum palette-shaped table decoration is a clever idea. Little cups, which may be filled with bright-colored flowers, are arranged around the edge. It is to be found at Carole Stupell's, 443 Madison avenue, for \$10.



Wine coolers but not for wine. These undersized Sheffield containers make ideal cigarette holders on the dinner table or the smoking stand. They can be used as vases for small flowers, too, and are exact replicas of the old silver wine coolers. They are \$6.50 each at Wellby, Ltd., 57 East 56th street.



The liquid transparency of famous Leerdam glass imported from Holland forms this compote and candlestick. The stem has green glass discs enclosed in the outer layer of glass like an old-fashioned paper weight. Bowl \$30; candlestick, \$6. Schoemaker and Company, 225 Fifth avenue. The colt is Rosenthal china, and is \$9 at Ovington's, Fifth avenue and 39th street.



Something new in luncheon sets—Alice H. Marks, 19 East 52nd street, has imported these doilies made of green quilted chintz from England. They are charming in early American and eighteenth century dining rooms. There is stitching around the gay flower pattern and they are edged with pleated ribbon. The set also may be had in peach color with napkins. Nineteen pieces, \$70, service for six.





You can arrange a very artistic salad on this broad glass plateau, with a double glass bowl for two kinds of dressing in the center. It is decorated with ridges pressed in the glass, and a pair of glass ladles go with the set. From Cheltenham, Inc., 859 Lexington avenue. \$9.50.



This tea or luncheon set with its low gracefully shaped scroll-handled teapot and wide shallow cups is made of Danish pottery, and comes in either white or yellow. The set contains thirty-five pieces and is \$25 at Etcetera, 71 East 57th street.



Your favorite dog or your favorite song. These beverage glasses come in sets of a dozen with various breeds of dogs etched on the sides. Other sets have the opening bars of familiar songs. Old-fashioned cocktail and highball glasses, \$12 a dozen; cocktail glasses, \$9.60; whiskey glasses, \$7.20. Mitteldorfer Straus, 245 Fifth avenue.



A sturdy cocktail shaker with black and white one-inch checks, and glasses to match. The shaker is \$3.95; the highball glasses are \$15 a dozen, and the cocktails are \$10.50 a dozen. Edith J. Meyer, 261 Fifth avenue.



For people who love the equine motif, here is a particularly attractive group of crystal plates and glasses etched with hunting scenes. The ten-inch plates are \$2 each, the highball glasses \$1.50, and wine glasses \$1. From Blanche Storrs, 518 Madison avenue.

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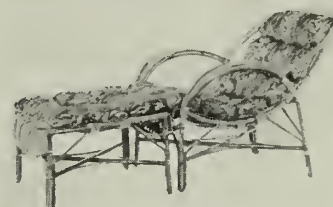
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SHOPPING IDEAS FOR THE CONTEMPORARY MINDED

DECORATIVE WHIMSIES

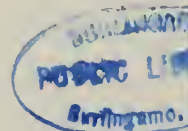
If you go in for masks on the wall, here is a pair of very real orientals, whose faces have a natural mask-like quality. They are modeled and painted by hand by Irene McHugh, 414 Lakeside avenue, South Seattle, Washington, and may be had in pairs for \$5.



Or if your penchant for masks runs more to the comic, you'll be amused by this gallery of feather wits. They are modeled in plaster and are framed in glass cases. The bride and groom are \$8 each, and the bullfighter and señorita in the oval frames are \$7.50 each. Bonwit Teller, Fifth avenue and 56th street.

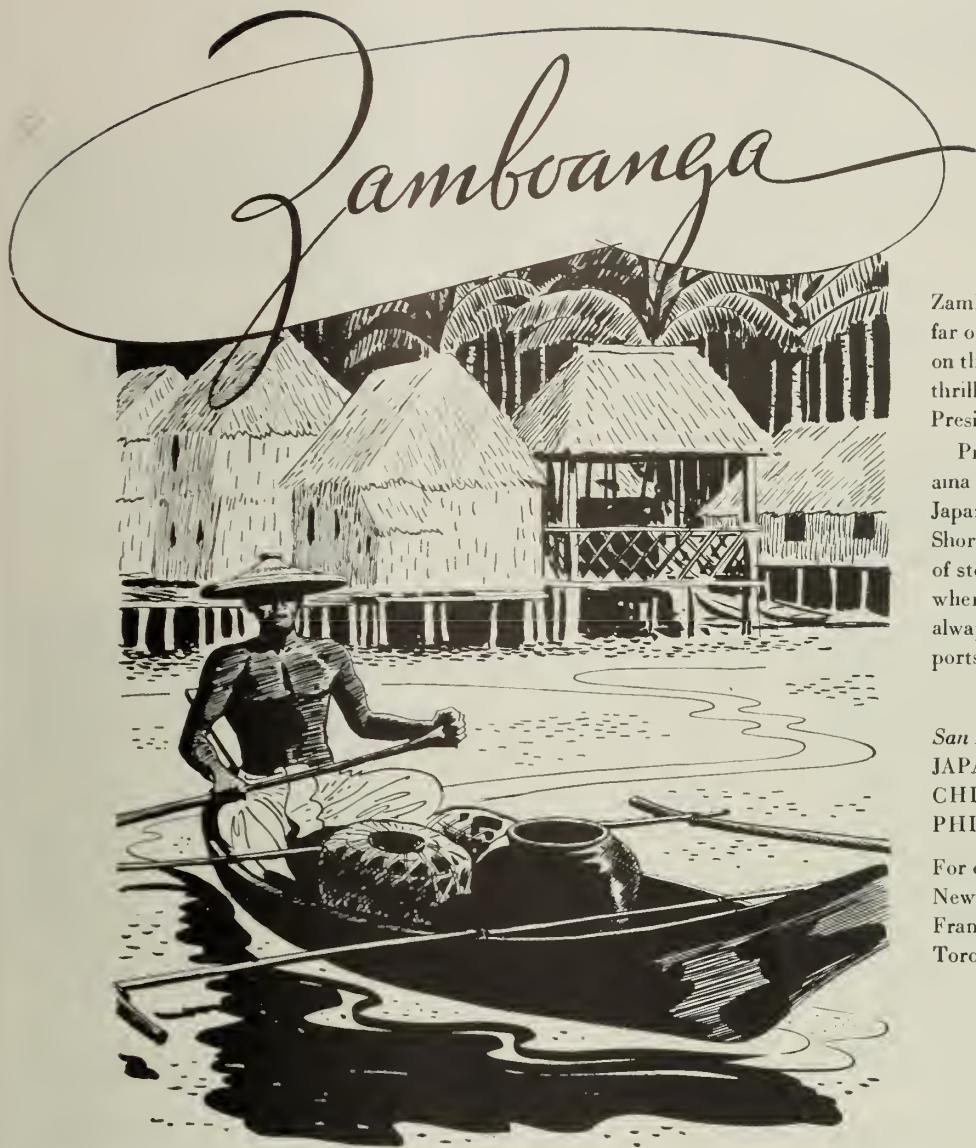


Dancing wraiths which float through the air with the greatest of ease—or seem to. They are made of a black glass-like composition which gives them a gunmetal finish. They come in all sorts of poses each full of action. Rena Rosenthal, 485 Madison avenue, has them for from \$15 to \$25 a figure.



Modern equines in white alabaster grace these desk accessories from Mary Barlint, 797 Madison avenue. They are mounted on black marble. The double-sided pen tray with the white horse is \$15.00, while the black marble paper weight with the classic horse's head is \$3.75. Cigarette box, \$7.50.





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SHOPPING IDEAS FOR THE

ABOUT THE HOUSE

There is something of the
naïveté of primitive work about
these small French animals fin-
ished in a black gunmetal glaze.
Without resorting to realism the
artist has caught typical positions
and expressions. The small dog
stretching his forelegs is \$6.50.
The ram and the cow are \$10 each.
Rena Rosenthal, 485 Madison
avenue.



The sophistication in the model-
ing of this white porcelain lamb
and kid contrasts with the tech-
nique employed in the black ani-
mals above. Both groups, however,
might be at home in the same type
of room. Rena Rosenthal, 485
Madison avenue, has the lamb
and kid which are \$6.50 each.

These classic heads in the mod-
ern manner are done in white on
a background of silver paper
cloth. They are simply framed
and about a foot high. Weil-
Freeman, 225 Fifth avenue, \$15
a pair.



A pair of mantel urns wired for
indirect lighting have been made
from pink Lenox china vases.
They may be had in white also,
with gold bases and handles. The
light is thrown upward towards
the ceiling at night—in the day
they have the appearance of vases.
From Ovington's, 39th street and
Fifth avenue, \$15.50 a pair.



Something unusual in the way of
medallions has been worked out
by the Modern Galleries, 1335
Walnut street, Philadelphia. The
medallion shown here is one of a
series of seven subjects, taken di-
rectly from bas reliefs made by
the Danish sculptor, Thorwald-
sen, in 1830. They are ten and a
half inches in diameter, and have
white frames with a wiping of
pearl gray and the mats are tur-
quoise. \$5.

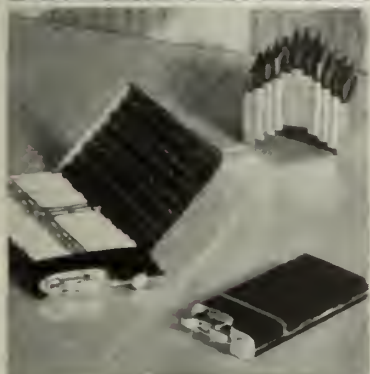




A streamline on your cigarette box is supposed to make it circulate faster, and it has a completely Twentieth Century air. The boxes are walnut with metal ribs, the smaller one \$3.50, and the larger \$6. The bookends are \$6. Abercrombie and Fitch, Madison avenue and 45th street.



Elsie de Wolfe, 677 Fifth avenue, has taken the old English butler's tray for a model and made a folding coffee table of mahogany. It is nice for the smaller room where a permanent coffee table is out of the question. \$19.50. The white Lenox china coffee service is \$15 with six cups. Olivette Falls, 571 Madison avenue. Tray, Carole Stupell, 443 Madison avenue, \$18.50.



Something new in cigarette case and lighter combined. Both are metal with walnut finish and have a lighter in one end—masculine and feminine model, \$6 each. And a chromium pyramid shaped "strike-a-light" match holder, \$1 with matches and refill. From Florence Ackerman, 248 East 57th street.



This rack for magazines is made of hand-wrought sheet aluminum, and has a walnut handle decorated with a spring-like coil, with a walnut base and spring coil feet. It is \$25, and you will find it at Ovington's, Fifth avenue and 39th street.



Frances Martin designed this flower container, modeling it on an old-fashioned candle mold. It is painted ivory with gold trim, and it can be used for flowers or trailing vines. Candles can be stuck in each end among the flowers. \$7.50 apiece at Ovington's, Fifth avenue and 39th street.



Old coffee mills make excellent lamp bases. These date back to Queen Anne, and are made of yew wood, mellowed with age. They can easily be wired for lamps and the tops may be used as finials for the shades. Each one is different in shape. About ten inches high. \$75 each. From W. F. Cooper, 10 East 50th street.

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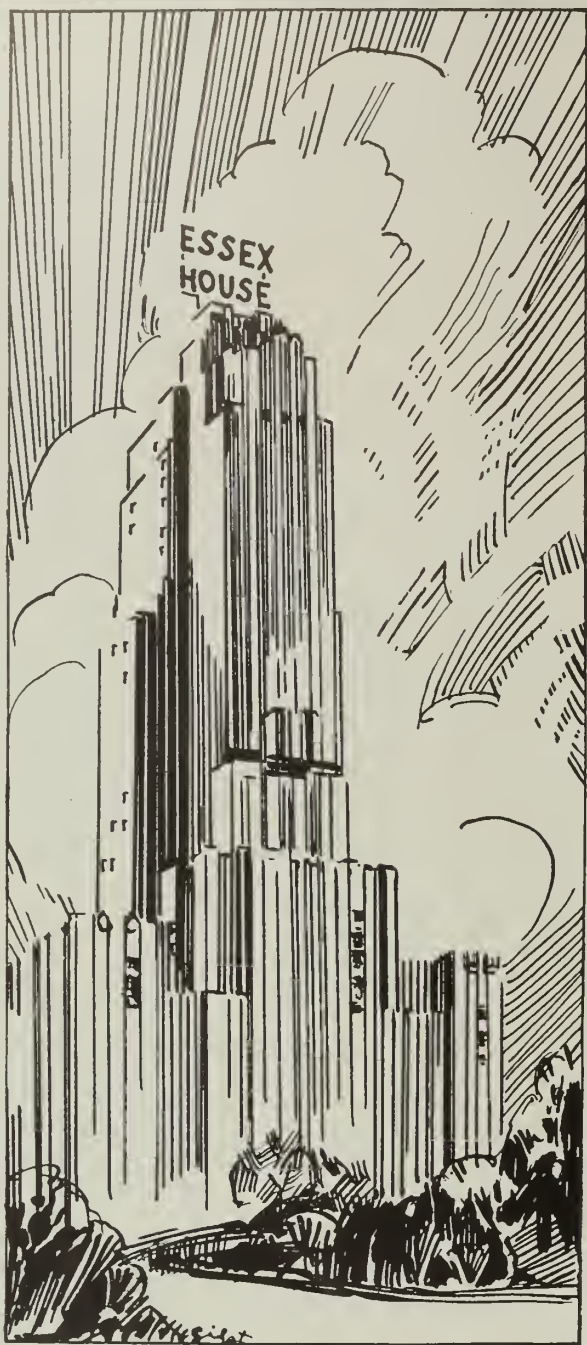
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Albert Luwaeter, MANAGER

SHOPPING IDEAS FOR THE CONTEMPORARY MINDED

FOR WINTER PLANTS

Back in the eighteenth century charming little stands like this were used to hold wigs—they serve us equally well nowadays for ivy or flowers. This one is a reproduction made of old mahogany, and is \$40 at the Colchester Galleries, 16 West 50th street. The chair is \$70 and is one of a set.



A delightful salmon pink Italian pottery flower holder which may be used either as a table decoration or on a window sill. It is elongated and flat, having very much the shape of a half open pair of seashells. \$15. The small white fish may be used for flowers, too. \$2. Both are from Madolin Mapelsden, 825 Lexington avenue.



To brighten up the winter scene indoors, you'll find one of these clever little English gardens cheering. The flowers are made of wax and china and surround a tiny "pond" of mirror. \$15. Larger flowers are arranged in a porcelain bowl in the other group which is \$10. Mayhew Shop, 603 Madison avenue.



A whole cactus garden in a nutshell. This little wire stand is a miniature edition of the popular full-sized triple-decker fernery. The pots are about an inch high, and the cacti are real plants. Irene Hayes, 273 Park avenue, has it for \$5 complete.



The lucky bird who lives in this cage can whistle merrily at all the worry about model housing. The design is very simple—white enamel with amusing little metal silhouettes on the side. The seed and water cups are labeled in French. \$25 at Blanche Storrs, 518 Madison avenue.



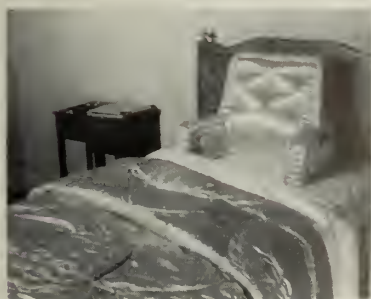


SEIDMAN

THE CUSTOM-MADE BED

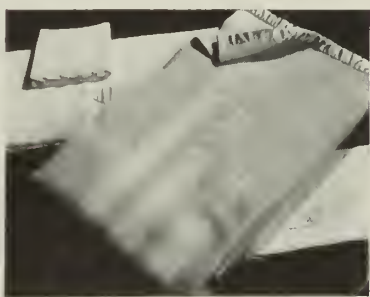
A BED doesn't have to have lumps and bumps and hollows to be uncomfortable. It may be too hard, or too soft, or too warm. It may be just wrong for you personally, and perfect for someone else. The custom-made bed is like a doctor's prescription—it suits you exactly.

Wells and Company who have been specializing in the personal equation for years are makers of the very tailor-made looking bedding shown in the photograph at the top of the page. Mattress and box springs which you see through the round peep hole, are not only made of the finest materials—horsehair and wool—but are constructed entirely by hand from inner spring to tufting. It is only this way that bedding can really attain the personal touch. And besides being a perfect fit for you and the bed, the ticking may be selected to harmonize with the decoration of the room. The bed itself is from Kittinger Company, and the bedding may be seen there through your decorator. The linen and quilted satin comforter are from McCutcheon.



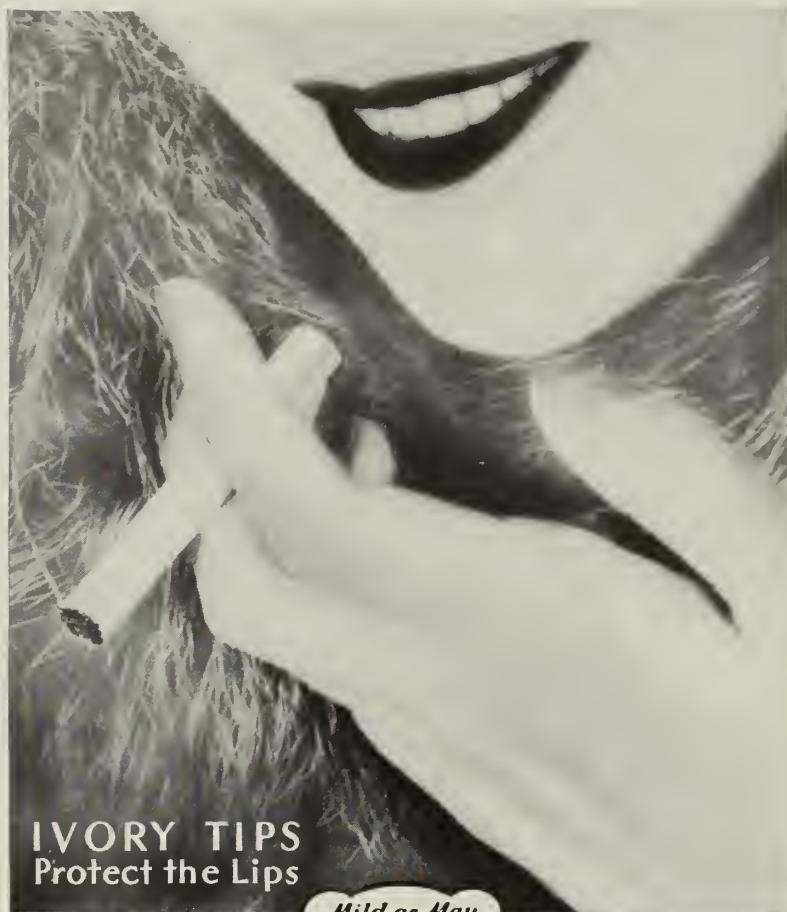
The bed directly above is made by Schmieg-Hungate and Kotzian Incorporated, and it is also equipped with Wells bedding. The luxurious sensation of just the

right bed is suggested further by the appointments which are also made-to-order. The satin comfortable is designed with your monogram woven into the center medallion by Carlin Comforts, and they also make up the tufted back-rest in any color or material to match the room.



The monogram idea is further carried out in the North Star blanket (above) designed by Dorothy Faulkner. Your initials are woven into the blanket to order. From McCutcheon. Also from the shop are the hand embroidered linen sheets and the monogrammed Wamsutta percale sheets with a modern block border.

Grande Maison de Blanc has another custom-made idea—that of ensembling monograms on sheets and bath towels. Even the dot effect is carried over from the Wamsutta sheets to the towels, (see below) and the pastel shades are matched too.



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- the kind of floor covering to use when the upholstery and draperies contain design?
- what determines the choice of Oriental rugs?
- what determines the choice of lamps for certain rooms?
- how wall lights should be placed in a room?
- what is meant by advancing or receding colors?
- the neutral colors?
- the difference between tones, tints and shades?
- how to build up a color scheme for a room and what conditions determine the choice of colors?
- what rules determine the placing of furniture in a room?
- what rules determine the choice of furniture for various rooms?
- how to combine various styles together in the same room?
- how texture affects the looks of a fabric?
- what points are to be considered in selecting upholstery materials?
- how to make slip covers?
- how to combine various textiles in the same room?
- when rooms shall be left without pictures?
- how pictures should be hung?
- how to hang a group of pictures?
- how etchings should be hung?
- how painted furniture is suitable for bedrooms?
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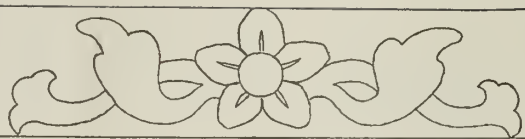


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Color plate of one of the coarse fabrics favored in spring decoration. A primitive effect woven from linen, cotton and artificial silk. From Hildreth and Dunlop.

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ARTS and DECORATION is published the first of every month by Arts and Decoration Publishing Company, Inc., 50 East 42nd Street, New York City. SUBSCRIPTION PRICE: \$3.00 a year; two years, \$5.00; single copies, 35 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional. Entered as second-class matter March 5, 1919, at the post office New York City, under the act of March 3, 1879. CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue. TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

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ORIENTAL RUGS



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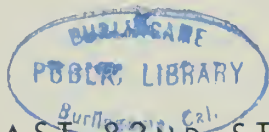


TOWN HOUSE

CHARLES LEE NUTT, ARCHITECT, REMODELED



ENTRANCE door from the hall into the living room on the second floor. All the architecture is extremely simple, borrowing its motifs with discretion from the Empire. Dado, cornice, and door are painted a light green gray. The ceiling is white, and the all-over rug a green gray, bordered in black. Gold brocade chair



THIS FIVE-STORY HOUSE AT 69 EAST 82ND STREET, NEW YORK



RICHARD GARRISON



THE three windows extend to the floor. The long curtains over the Venetian blinds are gold brocade. The buff marble fireplace is edged with molding. Sofas are covered in Roman striped silk, red and green. Furniture is of pearwood. Bracket lights are crystal, banded in brass



THE dining room, on the street floor, opens out into a garden at the back. Walls are painted a yellow gold; moldings and dado, off-white. The ceiling is gray. The black marble fireplace, without a mantel, is flanked by a pair of niches for flowers or figures. Bracket lights are bunches of purple glass grapes. A French door opens into the garden, with two windows on each side

THE library, on the second floor, photographed at top of opposite page, has the same fireplace treatment. Walls are covered with a rough Japanese fiber paper in buff. Woodwork and ceiling are pale gray. Figured chintz curtains on a tan background. A pair of bookcases also are set into the wall opposite the fireplace

STAIRCASE walls throughout are papered in a figured pattern, orange in color. On the second floor Mr. Nutt has used real shells in their natural color for cornice decoration. The fluted white newel posts have a black, Greek fret motif at top. Deep, gray green carpet on stairs and in hallways. Off-white woodwork

THE front bedroom on the third floor is papered in a deep wine red, with white morning glory pattern. Carpet and ceiling are gray green. The window curtains are white satin, trimmed in green silk cord. Dressing table and mirror are painted wine red. All lamp shades are white. White satin quilted cover on bed



fabrics

—PRIMITIVES AND

ABOUT the time the first crocus appears, the new spring fabrics begin to look wonderfully appealing. We gauge the pick-me-up effect of a few early linens and fast-blooming chintzes on our slightly jaded homes. We begin to turn warm-weather plans over in our minds. We look at the new fabrics. What are the new colors? What textures and materials are important?

Our eyes are held by prints—bold in design and subtle in color. Our fingers are drawn to smoother-than-cream satins, and to rough and primitive-looking weaves such as the one shown on the cover of this magazine. We are amazed at the originality in the new fabrics.

Probably the most exciting as well as spectacular development in fabrics this season is the work of Ruth Reeves with Central American motifs. The Carnegie Institution sent her to Guatemala to study the arts of the Mayans, who are living and working in practically the same way they were when the white man came. She has adapted their designs, not copied them. The braid loopings of a Mayan's jacket—which has been looped that way in his small village since the Spanish conquerors came—are blown up to double or triple the original size, and printed on woven Cellophane. A few inches of an intricate piece of weaving sometimes form the whole pattern of one of Miss Reeves' designs.

Most of the designs, although bold and original, are easy to use. They are smart, not folksy like so much primitive work. A number of fabric houses are featuring Miss Reeves' exclusive designs. Macy's has a group of them, and last month staged a Guatemalan exhibition. Another Guatemalan exhibition was sponsored by the National Alliance of Art and Industry at Rockefeller Center.

This looks as though Miss Reeves might be starting something; and if you don't know where Guatemala is, you had better surreptitiously consult an atlas.

Some of the things she found down there fit right into the trend of our own styles towards primitive effects. There they have been making knitted string tote-bags for centuries, but we now utilize their particular lockweave stitch for coarse-meshed string glass curtains.

The newest nets look as though you were peering at them through a microscope. The meshes are enormous—and square. At Bloomingdale's modern show they used an unusual white yarn net—the meshes about a half inch across. The same size mesh has been produced in rayon; but each of these materials gives a totally different effect. And both are different from the fishnet which was so popular a few seasons ago. For one thing, the square meshes do not tend to close up and sag like the diamond-shaped ones in the fishnet.

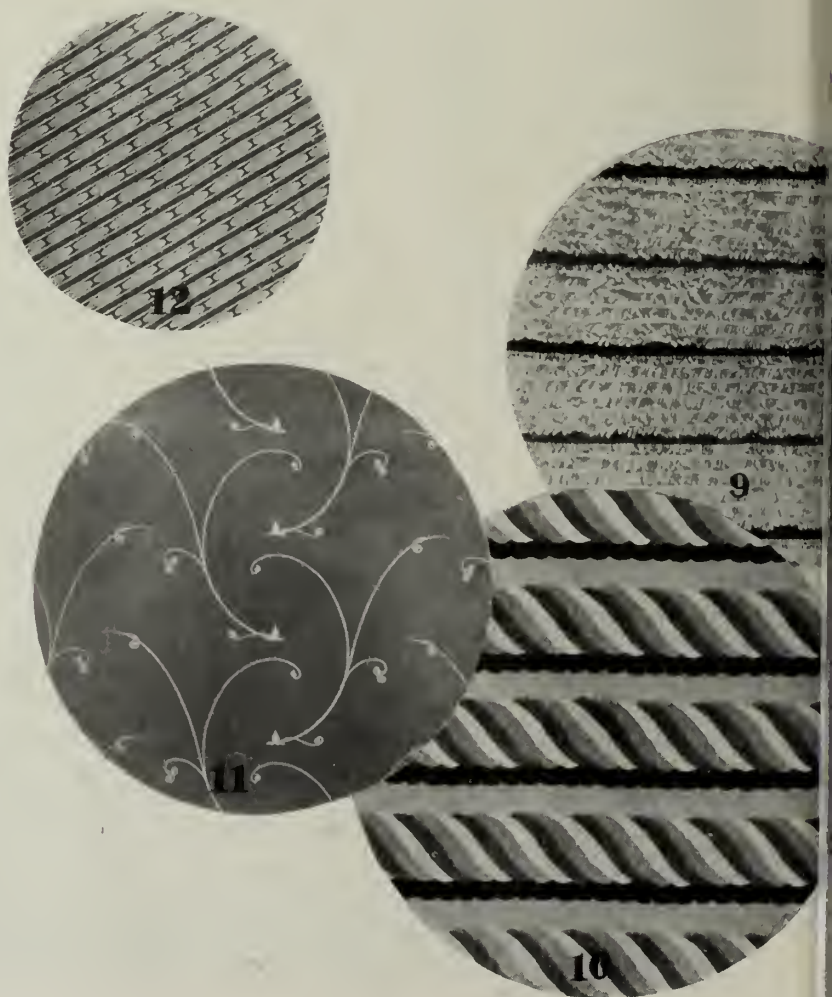
There are a number of new coarse nets just put out by Scranton Lace which are definitely on the square, and one of ratiné is good in both beige and cream. Queen Valley has developed an ever so much smaller net of Crown Rayon, but it too looks as though it had been slid under the microscope. Its square meshes are almost a quarter inch across.

The square motif has even been taken up by the organdies, and you will find them woven to simulate square nets. But

square meshes are not the only development in glass curtains. At last they are beginning to have a life of their own and so become more varied and important. More and more often windows have no overdraperies of any sort, particularly in summer, and are hung with ample folds of sheer material—perhaps with a draped valance or mirror cornice.

Outside of the coarser nets, the voiles seem to be out in front. As far as we know, there is only one pure silk voile casement fabric out this year, and your decorator can get it for you from Hasbrouck-Turkington. But there are Celanese and rayon ones in all the shops, and the cotton prints are holding up their end quite well. Johnson and Faulkner have a handsome sheer cotton net with uneven stripes of cotton velvet woven in; and Lehman-Connor have some additions to their line of organdies which look so much like garden party frocks you can hardly bear to hang them at the windows or turn them into bedspreads and such. We saw some nice printed voiles which W. E. McKay has just got out (primarily as dress fabrics) which would make charming summer curtains; besides having delightful checks and floral patterns, these fabrics are Sanforized-Shrunk. Recently the Sanforized-Shrunk process, invented for men's shirts, has begun to be applied to washable decorative fabrics.

It is particularly important that slip cover fabrics be treated this way, and an increasing number of them are. The slip cover, like the glass curtain, is finding a larger and larger place for itself in the decorative scene. The concep-



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OPHISTICATES



NORMAN TANNER

A ROUND DOZEN OF THE SEASON'S SMARTEST FABRICS

1. Raised terry cloth polka dots on an all-cotton material which comes in bright clear colors. Howard and Schaffer. 2. High luster satin, silk face and cotton back, printed in outline design with color. Cheney Brothers. 3. Overlapping leaves with shaded effect printed on mohair. L. C. Chase. 4. Lightning zig-zags on another high-luster, brilliantly colored satin. Cheney Brothers. 5. Textured cotton fabric called *Flintridge* with contrasting ridges of heavy yarn in block formation. F. A. Foster. 6. Guatemalan design by Ruth Reeves, on woven Cellophane. The loop motif, which originated on the uniforms of the Guard of Honor of Charles fifth, was discovered in the braid decoration on a Mayan's coat. From Donald Deskey. 7. *Fiesta*, dark blue four-pointed stars adapted by Ruth Reeves from a woman's head-dress in the village of Sacapulas. Printed on linen and also on sheer material for glass curtains. 8. Heavy, tweedy plaid of pure Irish linen, imported by Arundell Clarke. 9. *Chivo*, shaggy goat-like looped cotton fabric developed by Ruth Reeves for R. H. Macy from a hand-looped Guatemalan carrying cloth. 10. Chase mohair fabric with an enlarged horizontal rope design. Carrillo. 11. Cotton damask with a seedling motif, from Johnson and Faulkner. 12. Diagonal stripe-and-lozenge fabric of silk and bourette, from Seeley-Scalamandre

tion of the slip cover as a baggy duster like an old motoring coat, is gone. Now when we put a room into slip covers we give it a new personality—and a smart one too. For the modern slip cover molds the figure; it is put on with a zipper and held down by patent appliances. It must not bulge, ride or wrinkle. In some cases it takes the place of the upholstery it was invented to protect.

That is why so many fabrics we never thought of using before for slip covers have found their way into the fold. For instance the cotton damasks. And mohair. Mohair has a virtue of its own, aside from looks, in that it sheds dust. L. C. Chase, who practically invented the idea of mohair fabrics for slip covers, have some particularly cheerful prints for early spring. One of the favorites is a small print of tiny swords arranged in petal-like formation. There are several prints inspired by architectural details. The backgrounds of these are in cool colors, such as pale lime green or beige or pale blue; and of course they can be used for draperies as well as for slip covers.

Cotton damasks are important this spring among the slip cover materials, and novelty fabrics. There will be a good many plaids used, and a particular type of florals.

There are two distinct influences in modern fabrics today—both are moving in a direction left of tradition. One influence is the primitive of which we have already spoken. Primitive is not a very good word, but by it we mean the simple and direct effects obtained by textured weaves, or the adaptation of folk patterns as opposed to those of the classic periods. The new Ruth Reeves designs fall into this category.

The other trend is still nebulous and unnamed. I can illustrate it best by the several fabrics we have photographed. For instance, the two chintzes with the loose, hand-sketched motifs. The printed Cheney satins. The damask with the narrow curved lines from Johnson and Faulkner. The linen with the very precise oak leaves from Lehman-Connor. Last year, if you remember, there were scores of new fabrics called Classic, which were definite modifications of period patterns. Classic designs were well earmarked; they had stars, sheafs of wheat, sphinxes and scrolls aplenty. This year no self-respecting high fashion material is guilty of such naïveté. Instead there seems to be a distinct effort towards original design—design which is non-traditional in source and effect. It has the modern touch, and yet it is not what is often called modern.

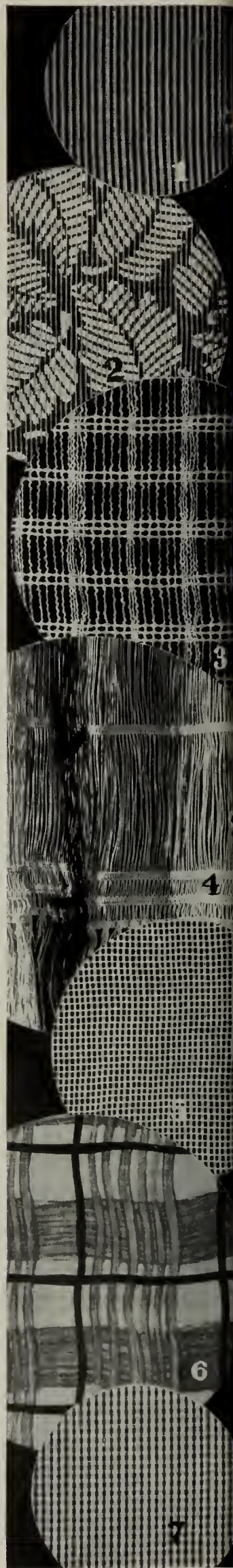
Although these new fabrics might be used in any type of home, modern or period, one does not feel they are mere straddles (as one did of the Classic last year). There is a freshness and sureness about these new designs. E. H.

TEN NEW SLIP COVER AND SUMMER DRAPERY FABRICS

1. Oak leaf chintz, particularly smart in gray and yellow. Howard and Schaffer. 2. Another oak leaf design, more formalized, on linen. Lehman-Connor. 3. Latticed chintz. Johnson and Faulkner. 4. Spectacular imported chintz with an effect of charcoal sketched flowers between gigantic plumes in pale colors. Lehman-Connor. 5. "Swords", new mohair from L. C. Chase. 6. Maple leaves with corn-flowers on chintz. Hasbrouck-Turkington. 7. Small primitive pattern slip cover fabric. Lehman-Connor. 8. Linen print with rows of wavy lines. Also Lehman-Connor, as is the chintz 9. with small feathered pattern on very thin material. 10. Chintz with a hand-sketched effect—roses shaded with color. Johnson and Faulkner

SHEER WEAVES AND ROUGH MESHES FOR GLASS CURTAINS

1. Organdie with woven stripes. Pacific Mills. 2. Organdie with shadow weave of leaves. Lehman-Connor. 3. Ratiné square mesh. Scranton Lace. 4. String curtain, made by Consolidated Trimming for R. H. Macy. 5. Net of Crown Rayon, Queen Valley Fabrics. 6. Printed voile, W. E. McKay. 7. Checked organdie, Pacific Mills





KURT SCHELLING

GREEN GLASS BAR

INGENIOUS decorative use of structural glass can be seen in one of the modern rooms at Bloomingdale's. The façade of the white wooden bar, in blocks of glass, repeats the green glass of a wall at the opposite end of the room. The painting behind the bar is in black and white on green canvas, by Philip Nogga. Black and white linoleum covers the floor. Quarter-circular bar, painting, and floor pattern are extended into a half circle by reflection from a mirror glass wall to the left, not shown in the photograph. High chromium stools before the bar in white leather



LIVING ROOM TODAY

NORMAN TAYLOR

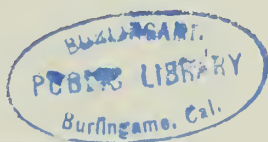


PLAN FOR MODERNIZED LIVING ROOM

A CENTURY INTERVENES



HOUSE IN BROOKLYN, BUILT ONE HUNDRED YEARS AGO, IS INTRODUCED TO
THE TWENTIETH CENTURY BY HILDE REISS AND LILA ULRICH, DESIGNERS



IN 1825 this house was built on Brooklyn Heights. It is now owned by Mr. and Mrs. James Szold, and the photograph upper left shows the style in which the living room is furnished at present. During these hundred years very little of the interior architecture has been changed. The original mantels were probably of black marble, the present white marble Victorian mantels having been substituted at a later date. The dignified cornices decorated the house when it was newly built, and Reiss-Ulrich in their designs for rearrangement simplify all wall spaces to emphasize the beauty of these early carvings and their proportions. Dining room and living room are today furnished by Mrs. Szold in keeping with the Adam period. The bookcase in the living room was added, the wood carving done by Fisk Boyd, who painted the landscape over the mantel. Walls and cornice are off-white, ceiling white. Floors are the original oak, with parquet border. Mrs. Szold's window curtains are of blue green, matt taffeta, over the white ruffled organdie curtains. The sofa is covered in an olive green silk. The one small Oriental rug has a blue green and yellow green background.

In suggesting schemes of alteration Reiss-Ulrich seek to gain more spaciousness in the box-like interiors. Their principal architectural change on this floor is to close up a door into the hallway opposite the living room fireplace, and to shift the partition between dining room and living room to enlarge the living room space. The window treatment and lighting arrangements are modified, and the old furniture reupholstered in tougher fabric. The circular rug is tomato red; the ceiling is painted buff; walls white. White celanese curtains cover wall and windows. Partition between living room and dining room is a frosted glass screen, joined to the wall on either side by heavy white cotton hangings. By moving back the partition between the two rooms, space is gained for a long low bookcase, substituted for the present high one.



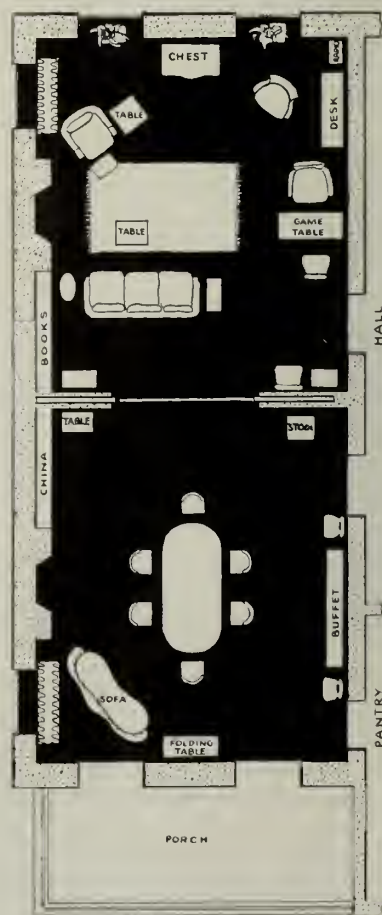
PLAN OF MODERNIZED DINING AND LIVING ROOMS SHOWING THE FROSTED GLASS SCREEN AND CURTAIN PARTITION



DINING ROOM TODAY

NORMAN TAYLOR

IN Mrs. Szold's dining room as it is today, the Viennese wallpaper carries over from the living room the blue green and olive green color notes. Woodwork and ceiling are off-white, and the window hangings are the same blue green taffeta as in the first room. The present partition is removed by Reiss-Ulrich's plans, and the dividing line runs just to the right of the chimney breast, in their suggested change. The present china cabinet comes out and the fireplace is sealed. One of the two doorways leading onto a small porch is closed, and an arrangement of glass shelves for the china built into the niche of the door space. On the dining room side of the new glass partition (shown in the drawing) a strip of reflectors along the top throws light back into the dining room and casts a glow into living room.



OLD FLOOR PLAN

CEILING: buff
FLOOR: dark oak

WALL: white
CURTAINS: white celanese

WALL: white

RUG: tomato red
CHAIRS: light tan corduroy, chromium. Thonet
COFFEE TABLE: glass top, mahogany base

WALL: ultramarine blue
BOOKCASE: white lacquer

OLD DESK: mahogany
OLD CHAIR: recovered in dark red chenille

CURTAIN: cotton, heavy white wool, thin gray warp

FIREPLACE SEALED. Chimney breast covered in yellow Japanese grasscloth. Thibaut

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WALL: white
Door into hallway closed out

OLD EASY CHAIR: cotton and rayon weave, cobalt blue
OLD SOFA: cotton and rayon weave, gray taupe

OLD GAME TABLE: mahogany
CHAIRS: natural color bentwood, cane back and seats (same as in dining room)

CURTAIN: cotton, heavy white wool, thin blue warp
PARTITION: factory glass, regularly rippled (Magna-lite)

WALL: white
SHELF: ultramarine lacquer
TABLE: ultramarine lacquer
CHAIRS: natural color bentwood, cane back and seats

WALL: white
DOOR TO PORCH: replaced by glass shelves for china, sanded glass in back
OLD FOLDING TABLE

SUGGESTED CHANGES IN LIVING ROOM AND DINING ROOM

CURTAINS: loose weave un-bleached cotton

WALL: cream white

VANITY: walnut
STOOL: chrome tubing with yellow rayon and cotton weave

WALL: cream white
RUG: natural color flax (Klearflax)

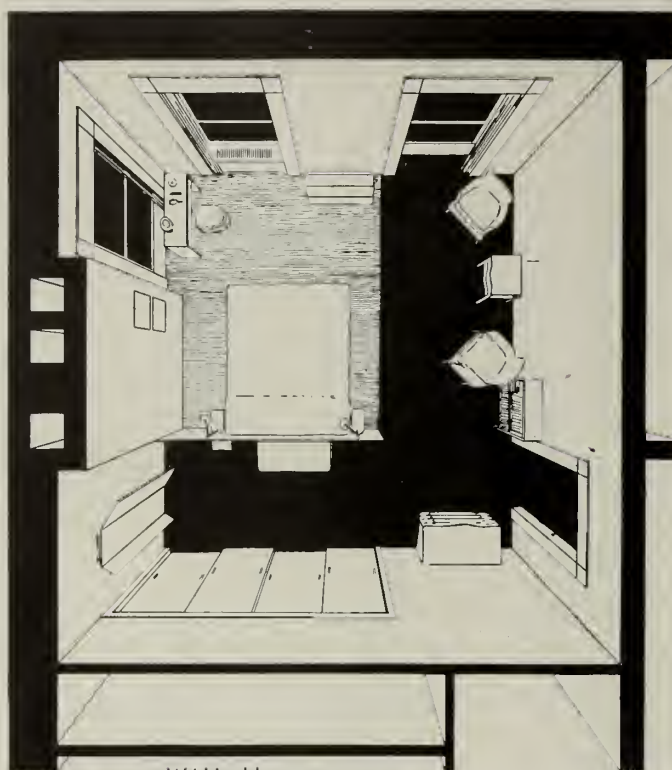
FIREPLACE: closed
CHIMNEY WALL: rough plaster, cream white
PARTITION: dark walnut
NIGHT SHELVES: lemon yellow swinging on chrome tubes
BED: boxspring and mattress of old bed put on walnut base
BEDSPREAD: homespun cotton weave, burnt orange

FLOOR: dark oak
CEILING: cream white

DOOR to sitting room closed

WALL: cream white
OLD CHAIRS: recovered in brown with interwoven yellow and burnt orange threads, rayon and cotton

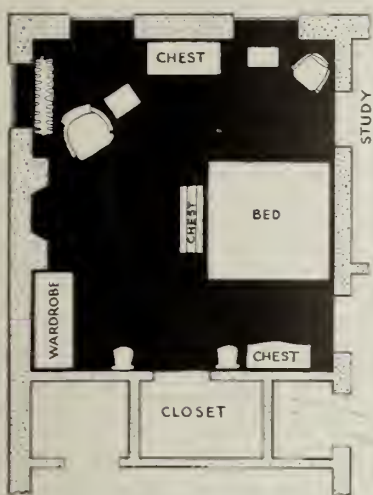
OLD TABLE
BOOKCASE: light yellow lacquer
TWO OLD CHESTS



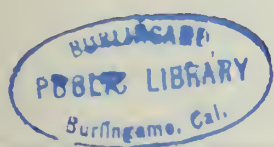
WALL: blue gray
SUGGESTED CHANGES IN BEDROOM



PLAN FOR MODERNIZED BEDROOM



PRESENT ARRANGEMENT
OF FURNITURE



NORMAN TAYLOR

BEDROOM TODAY



HERE are the present bedroom in Mrs. Szold's early nineteenth century Brooklyn house, and the drawn plans for re-arrangement designed by Reiss-Ulrich. In this room the designers have made but two architectural changes: they have closed one door leading into a small sitting room, since another door made the passage easy; and they have sealed the fireplace to gain wall space, on the theory that the central heating system was sufficient for warmth. They have, perhaps ruthlessly, taken away the Adam fourposter with its blue white chintz copied from old toile. They have taken off the blue wallpaper also in Adam design. They suggest a natural color flax rug under the bed and extending toward the corner windows to mark off the sleeping unit of the room. The half wall of walnut wood behind the bed screens a dressing space before the closets. The four doors here form a decorative architectural panel. (This corner is painted a blue gray to mark it off from the other sections of the room where walls are white.) A sitting room arrangement of furniture is grouped along the wall gained by the sealing of the extra door. For lighting in their new room, Reiss-Ulrich put two adjustable metal bed lamps on tables at either side of the walnut box bed; a tubular light above the triple dressing mirror; a combination make-up mirror and light on the vanity table, and additional lamps. The Mexican painted chest, the old bureau, and the chairs in the present room are all retained in the new plans. The fine old cornices, and the worn oak floor of the nineteenth century are enhanced by the bolder proportions of the twentieth century.

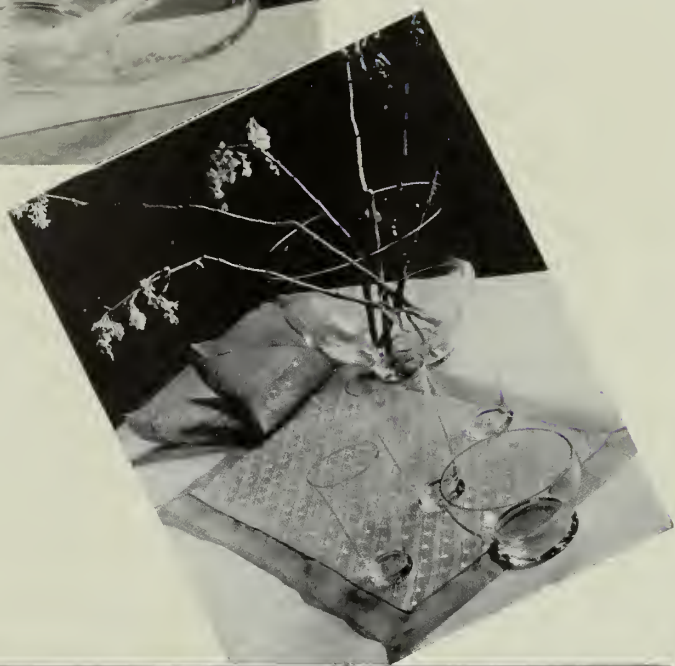


NORMAN TANNER

EXTREMES are the fashion. Small delicate things or big smashes. This buffet or salad bowl rides closely on to two feet in length. It is imported hand made glass, a modern pattern made with the old world technique. From Mary Ryan. The appliquéd cloth in two tones of coral, green, or blue stripes on white comes from Ellison and Spring



ABOVE. The ingenuity of Rena Rosenthal is endless. Here are a sheer glass tea cup and a glass ash tray on navy and white linen with script initials of white cord. The tea pot stands on a wooden rack with glass balls for feet. Right. Leerdam's sheerest glass, from Saks Fifth avenue, on pale gray organdie with dotted center, from Mosse



CLOSE-UPS FOR SPRING



STEBEN's crystal punch bowl which holds either a crest or a monogram. Both the bowl and the glasses are their diamond white crystal. The cloth is shiny satin rayon damask in green, or ivory or peach, bridge table size, and is from Mosse

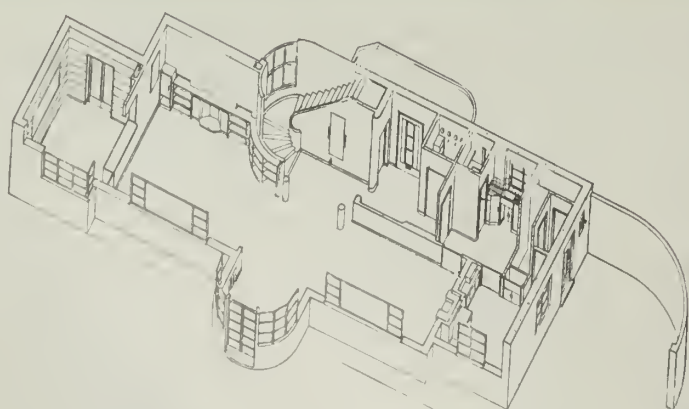


PALEST and thinnest and loveliest of the smoke colored glass imported from A. J. Linke, shown on embroidered coral organdie which comes in green or sand from Mosse

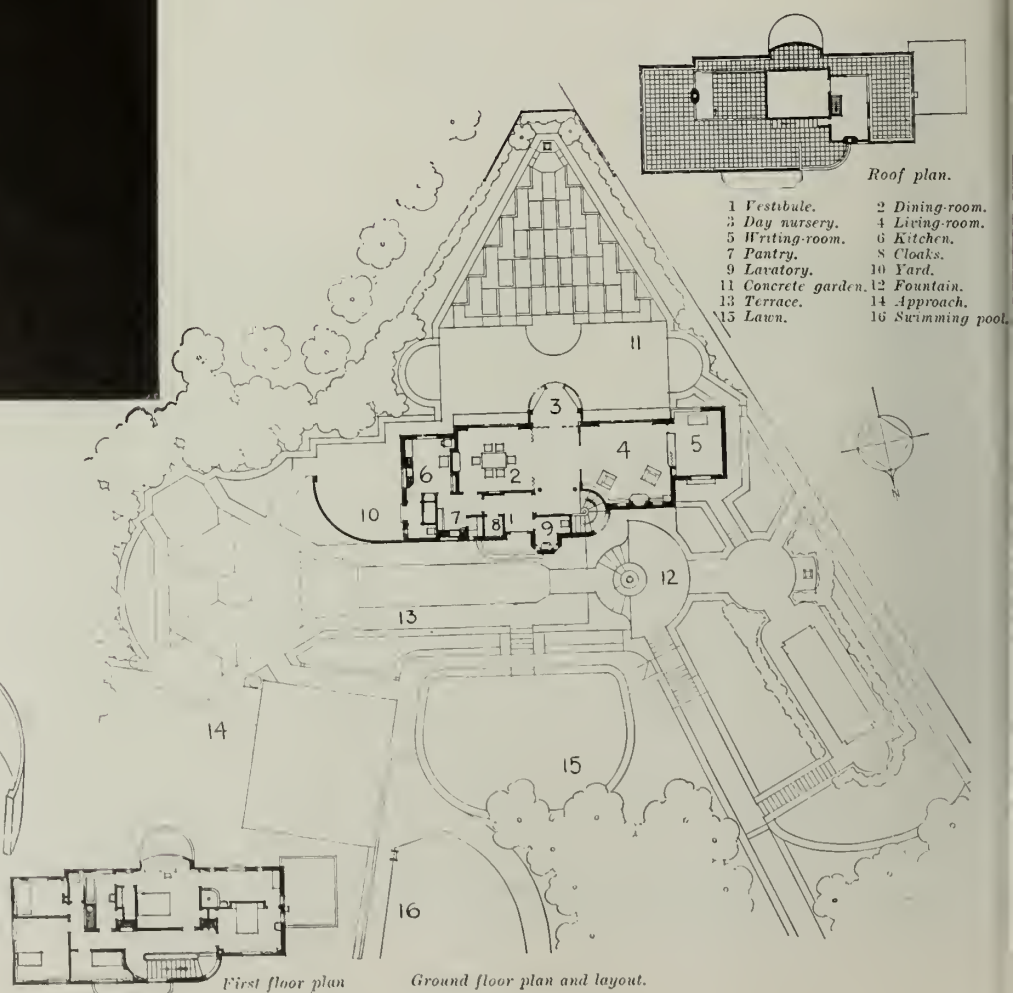


ORCHARD HOUSE

ON AN ENGLISH HILLSIDE

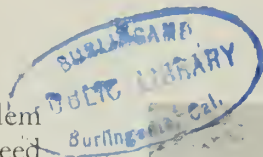


THE client wanted space. These plans show how clean and unbroken the floor spaces are, with rooms that open into each other. The most lived-in rooms face south



A HILL rising to the south presented a difficult problem to A. E. Powell, architect of this house in Old Sneed Park, Bristol. For the most lived-in rooms he wanted a southern exposure and a pleasant view. He hewed away a part of the hill, and built a modern concrete garden to prevent the hill from washing back again. Its color can be seen from the living room, dining room, writing room and nursery. The excavated earth was built into a raised terrace to give privacy to the garden and swimming pool. The inside of the house satisfies the owners' requirements of taste and habits, just as the outside satisfies the demands of site and geography. From the writing room there is a fifty-six-foot vista through to a Picasso painting above the dining room sideboard. The living room and dining room are practically one—affording plenty of space for dancing. The nursery juts off from the living room and has southern, eastern and western exposures, so that it is bright with sun all day. The cocktail bar separates the writing room from the living room so it has a double reason for existence. For intensive study or writing, however, there is a room on the roof, far removed from the pleasant distractions of the rest of the house. The roof has its own distractions in special facilities for sunbathing. The treatment of the rooms throughout the house is simple—most of the walls are grays or off-whites. New Zealand Matai is laid on the floor in narrow strips. The ceiling in the living room is daffodil. The dining room table is copper tubing and gray mirror glass, and around it are antique chairs.

DEXTER MORAND



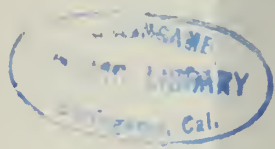
MODERN MATERIALS FITTED INTO A TRANQUIL LANDSCAPE





A NONDESCRIPT BEDROOM. in an apartment hotel, belonging to Bennett Cerf, the publisher, was transformed within a week by Robert Heller, designer. Neither the grouping of the furniture nor the architecture was changed. But by inserting a mirror along the wall between beam and window, and by building new pieces, which added storage space, all in a horizontal line, the room jumps into size and distinction, and greater usefulness. Ceiling is painted a deep chocolate brown, with a carpet still darker in key. Walls and Venetian blinds are a pale beige. Window curtains of a textured fabric have brown stripes on a beige background. All the furniture is of English sycamore in a natural finish. Bench and chair are upholstered in beige serge, piped in brown. Metal work in lamp bases and door knobs and ceiling light is brushed copper. The brass light over the bed is adjustable. Radiator box and desk are one piece; the grill is brown lacquered wood. Mr. Cerf can now store his private papers and keep his shirts unruffled in **A DISTINGUISHED ROOM.**





SECOND FLOOR HALLWAY OPENING INTO THE LARGE RECEPTION ROOM, DECORATED BY DONALD DESKEY

ROOMS FOR TREASURE

THE NEW YORK CITY APARTMENT OF MRS. EDWARD TITUS



KURT SCHELLING
THEATRE FOR MINIATURE FURNITURE

IN every house which Mrs. Edward Titus (Helena Rubinstein) owns—in London, Paris, the French countryside, in Greenwich, or in New York—there must be rooms for her ordered collections of contemporary paintings and sculpture, African primitives, and antique miniature furniture. Recently she has rented a triplex apartment on Park avenue, where, with the help of Donald Deskey, very simple backgrounds have been perfected to display her fine pieces of art.

The photograph above is the second floor hallway. The small picture at the left shows two rooms on the third floor which are set aside exclusively for these tiny stages filled with rare miniature antiques, carefully assembled by periods and countries. There is no furniture in the rooms, and they are kept dark save for the bright doll-house theatres.



ON THE GLASS MANTEL SHELF OF THE FIREPLACE, AT THE FAR END OF THE ROOM, IS A PORTRAIT OF MRS. TITUS BY TCHELICHEV

On the first floor of Mrs. Titus' New York City apartment are an Empire sitting room and a dining room in Tudor style, the walls hung with Russian icons. On the floor above, to the left of the stairway hall, is the large, luminously yellow, white, and green modern drawing room designed by Donald Deskey. From the dark solidity of the rooms below, the ascent to the second floor is toward lightness and the exquisite. In the hallway are white marble figures by Eli Nadelman, a gay and frivolous painting by Dufy, two small rugs designed by Lurçat and Picasso. In both the drawing room itself and the threshold, colors are airy through a white misty background.

The two photographs shown above fail to give the full impression of evanescent light in the drawing room. This is two rooms in one, with an angle in the far wall. The light from ten windows is diffused through window curtains of yellow rayon and chenille. Covering walls and windows alike is an over-curtain of white, diaphanous Cellophane. The pale yellow ceiling picks up the yellow light from the window curtains. A woven yellow rug designed by Lurçat covers one section of the floor. A near wall is painted a char-treuse green, harmonizing with the yellows, and with another large char-treuse rug also designed by Lurçat. The effect is all shimmering white, blended with pastel shades of yellow and green, and accented with two con-



KURT SCHELLING

MRS. TITUS' DRAWING ROOM SHOWING THE CELLOPHANE WALL AND WINDOW HANGINGS, AFRICAN HEADS, AND SCULPTURE BY NADELMAN

soles of dark mahogany and the dark notes of African sculpture. The modern furniture is upholstered in fabrics of heavy off-white weaves, except for one sofa in a chartreuse green fabric and a chair in striped green rayon.

The entire wall at the left, and most of the broken far wall, are hung with folds of shining Cellophane, a perfect background for the owner's large collection of French modern paintings. The wall at the fireplace end of the room is built out flush with the chimney breast. Across this hangs a glass shelf, and the fire opening is outlined with a band of chromium. Along the green wall, not shown in the photographs, are more paintings, and an arrangement of many of Mrs. Titus' very choice African primitives. At night a small floor spot concealed at the right of the fireplace is lighted and two tall chromium lamps throw their rays upward. The wide-planked hardwood floors, in both drawing room and hall, were scraped down to the original neutral wood color and finished without polish.

Mrs. Titus' own bedroom and small dressing room are on the third floor of her triplex apartment. On this floor also are other bedrooms, a sun room, two rooms reserved for her miniature collection, as shown in an earlier photograph, and an additional room hung with more African masks and fetishes.

Her very simple bedroom has off-white walls, white ceiling, a plain



HER SMALL DRESSING ROOM OFF THE BEDROOM IS IN RED

gray all-over carpet on the floor. The white painted wood bed is covered with chartreuse raw silk, and so is the white chair in the foreground. The large modern chair beyond is upholstered in a neutral colored heavy woven fabric. The white chair at the left of the Deskey bureau is covered in red leather. Sheer organdie window curtains, stenciled in a design of green leaves and red roses, are edged in red. The mantel is white painted wood, with a marble fireplace, and an off-white fringed string rug before it. The bracket lights above are chromium with frosted glass tubes. Between them hangs a painting by Dufy. The portrait over the bureau is of Mme. Rubinstein by Marie Laurencin. Her little dressing room has red walls and ceiling. The red rubberized curtains before the bath extend along one wall up to the long chromium light at one side of the mirror over the built-in dressing table. On the white linoleum floor is a blue string rug. The white leather cushion stool is piped in red, and the hand brushes and mirror are red wood.



MRS. TITUS' BEDROOM IS LARGE AND LIGHT IN NEUTRAL TONES, UNCLUTTERED BY TOO MANY PIECES OF FURNITURE

KURT SCHELLING



PARALLEL LINES OF METAL HARMONIZE WITH THE PARALLEL LINES OF WHITE PIPING ON THE SOFA. DESIGNED BY GILBERT ROHDE

FURNITURE IS SIMPLER

CONSTRUCTION: "People expect more of modern furniture than they do of period pieces," says a buyer in an important department store. Outside handsomeness is often traceable to inside soundness. In the stores this spring, you will find good modern pieces built to last.

IN MATERIALS, both for framework and upholstery, there is plenty of news. Chairs made from bentwood are light and graceful and inexpensive. Gilbert Rohde, designer, has also discovered that oak has its uses in modern rooms. On the pages following, you will see both materials in use. Hardware is big and geometric. There are new metal finishes. Coarse-textured weaves and fabrics that look homespun are good.

BRIGHT CLEAR COLORS ARE INDICATED—You can have your choice of solid colors or plain colors combined with plaids or stripes. Blue is in high favor. A strong point is made of the harmony of the fabric with the color of the wood or metal.

LINES OF FASHION: The boxlike forms of modern furniture are relaxing. Designers get just as much simplicity and a little more graciousness by placing curves against squareness (witness the round lines of the sofa on this page, and table and chairs). As modern furniture unbends from its austerity, traditional furniture takes advantage of some modern tricks of simplicity.

BENTWOOD chair, light and unbreakable. Another Rohde design



A NEW Amodéc chair, Donald Deskey and Leo Jiranek, designers



A DOUBLE-DUTY COUCH which sacrifices nothing in the way of night comfort to achieve its compactness. It is shown here open and closed. All of the pieces in the room and the two oak desks in the row below are new, designed in various unit combinations by Gilbert Rohde for the spring market



HEDRICH-BLESSING

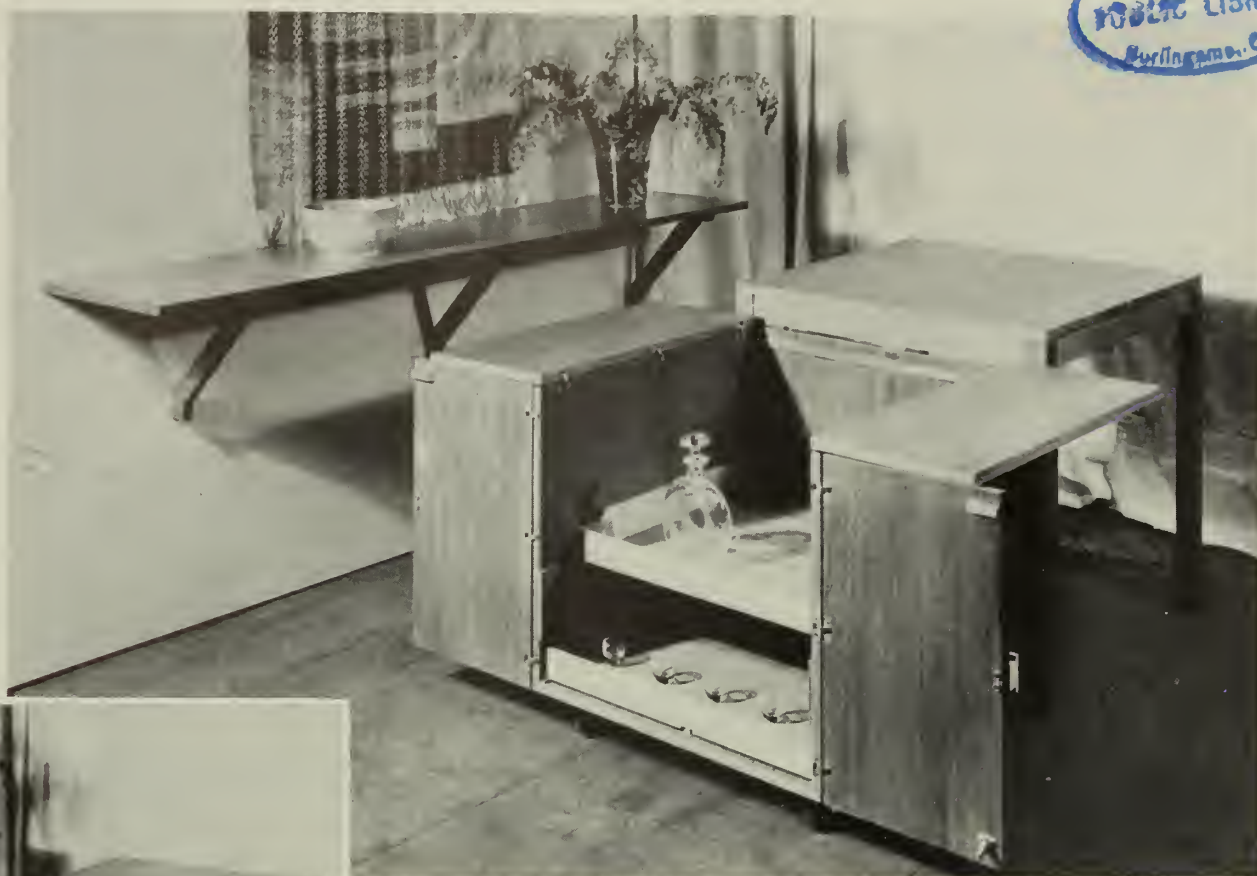
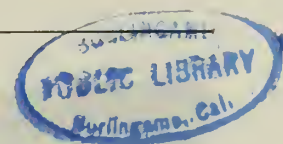


WHERE floor space is an important consideration, this oak desk, which folds out as part of a horizontal chest unit, will meet with high favor



JOHN C. TAPP has designed this desk of blonde burl wood and other living and dining room pieces, of equally simple elegance, to match

SAVERS



COMPACTNESS in home bars reaches a new high in this design by the Chicago Workshops for the spring market. Closed, it can serve as a small table either with or without the castor-fitted bar cupboard beneath. Open, the top folds back and fastens to make shelves which add to the serving space of table top

DESKS



SELF-MATERIAL hardware on a new oak desk. A bentwood chair that is built light and strong, yet has back and seat comfortably padded

New desk and chairs which do not depart radically from tradition—yet are simple enough in line and construction to be classed as modern

BLONDE AND
BRUNETTE WOODS
ARE BOTH
POPULAR FOR
MODERN
FURNITURE



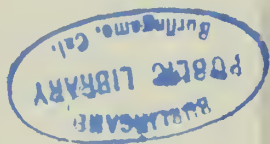
BESIDE this unit plan couch—new last summer—is a combined book shelf and table which is a new unit plan all in itself. Both square table and glass-topped coffee table are walnut

AT THE left is another versatile table—this time of pale blonde wood. It was designed by John Tapp and the shelves revolve so that you can easily reach your favorite book

BELOW and typical of the best modern bedroom furniture are these pieces designed by Herman deVries. The wood is rubbed pearwood, and the only trim is dull metal disks

Most pieces shown can be obtained in the department stores of any large city. New York: Lord and Taylor, Altman, Wanamaker, Macy, Modernage, Bloomingdale; Chicago: Marshall Field, Davis Company, Mandel Brothers, Colby; Los Angeles: Barker Brothers.





DINING ROOM

FOR A NEW YORK APARTMENT



STRIKING contrasts of colors and textures distinguish the dining room in a New York apartment decorated by Modernage. Wine and cocktail accessories are compactly stored in the walnut and black Formica liquor cabinet and bar shown above.

The dramatic color scheme is red and white and black. The rug is Castilian red; the curtains, a lighter, brighter red in a hand-woven material. The walls are off-white; the leather chairs, dead white. Table and sideboard are walnut, Macassar ebony and black lacquer with white lacquer accents





THE long window in the dining room overlooks Los Angeles. Guests are seated on only one side of the table and the curtains are drawn day and night. The room is Empire in natural wood with blue walls. The curtains are natural raw silk. Two chairs at either side of window are upholstered in straw colored silk. Dining table is Sheraton; the chairs are Heppelwhite, red morocco seats. Indirect lighting

GLITTERING HOLLYWOOD

HOUSE OF MR. AND MRS. RICHARD WALLACE DECORATED BY WILLIAM HAINES

THERE are sweet uses for prosperity, too. In Hollywood almost everyone is rich and happy, free spirits able to buy the finest of the periods. The most popular decorator was once a moving picture actor himself; he knows his clients, he has a flair for the informal-formal, and for the chastely expensive.

William Haines has just finished decorating the house of Mr. and Mrs. Richard Wallace. Mr. Wallace directed Katharine Hepburn's picture *The Little Minister*; Mrs. Wallace is a musician. Their house is typical of the fresh, refined but lavish, romantic Hollywood style.

The large dining room of this house, set high on a hillside, is Empire, the woodwork brought from England. At one end is the large window which we show on the opposite page. At the other end, in a high mirrored niche, is a copy of the statue of Pauline Borgia, resting on four bronze columns with winged Pegasus capitals which are fountains playing into a deep aquarium. Concealed light overhead throws the figure into relief. In the corner on either side of the statue are large old Adam knife jars on pedestals, and used for further indirect lighting. The floor of the dining room is of maple and mahogany squares.

The living room is of modified Adam design with many fine original Adam pieces. Walls are ashes of roses; the carvings of cream white; and the carpet a gray white. The straight hanging window curtains are of dress velvet in gray pink. The two leather stools before the black marble fireplace serve also as coffee tables. The basalt medallions on either side of the fireplace are heads of the Roman Emperors. The lamps are light in color with classic figures as bases.



AT THE top of the page is a photograph of one of the dressing rooms. Woodwork is white; carpet cobalt blue. Accessories of Royal Blue glass. Glass doors act as three way mirrors, with lights run in columns between doors. The two other photographs show corners of the Adam living room. The cornice design was taken from the two basalt urns on the mantel shelf. The couch above is a copy of one owned by John Ruskin. Large chairs and carpet are identical in color



THREE GRACES. Etching by Picasso. Weyhe. \$75. 10 x 15



TÊTE DE FEMME. Lithograph. By Derain. Weyhe. \$10. 21 x 17

INEXPENSIVE ART



DANCER. Lithograph. By Matisse. Weyhe. \$10. 17 x 9



GAY HEAD. Wash drawing. By Adolph Dehn. Macbeth. \$50. 21 x 14

WE may not all be rich collectors who can go forth occasionally to buy a painting by one of the masters. But we may nevertheless have a craving for a picture on the wall—something between a cut-out from an illustrated magazine and a Rembrandt original. All the galleries sell them—lithographs, small water colors, and prints. The lithograph is suddenly popular. It suffered complete social ostracism, along with the chromo, when we were a race of art snobs and would have oils or nothing, regardless of how sticky with sentiment some of the oils turned out to be. The process of color reproduction has been improved and the facsimile reproductions of originals, published by Raymond and Raymond, are within reach of the pocket-book and satisfying to the eye, if only in reminiscence of the burst of glory that was the original painting from which the prints were made.



SUBURBAN LANDSCAPE. Water color. By Benton Spruance. Weyhe. \$30. 16 x 12



CLOWN. Drawing. By John Curry. Ferargil. \$30. 17 x 12



THESE ROOMS SIGNAL A TRUCE BETWEEN PAST AND PRESENT

EVERYONE who decorates this spring is going to face the question of contemporary materials and furniture. At every purchase of a chair or a pair of curtains, you ask, "Do modern things fit into my house? Will they go with the furniture I already have?" There usually are several answers to these questions. The solution depends upon you and your possessions and the activities of your household. We have collected here a series of rooms in which old things and new are associated pleasantly, and find a compromise which brings freshness instead of incongruity



KURT SCHELLING



HEDRICH-BLESSING

■ **SOLUTION BY BACKGROUNDS:** (above) We are accustomed to think of the Spanish style as particularly ornate, yet here is a Spanish room which manages by plain floors and window hangings, and good interior architecture, to give a genuine contemporary feeling. Felipe Lopez Delgado, architect

■ **VICTORIAN AND MODERN CURVES** tie together two furniture extremes in the Park avenue home of Mrs. Clarence J. Shearn. Mrs. Shearn uses Victorian furniture in one corner of a room that is otherwise modern (upper right). Eleanor Le Maire, decorator

■ **SOFTENED BY CIRCLES,** the very simple design of this bedroom achieves grace and daintiness. The material of the beds is a light wood. The white chair, yellow taffeta curtains and peach rug all keep to near-whites. Beverley and Valentine, decorators

■ **TRADITIONAL SIMPLICITY** that could not be outdone by modernists characterizes this drinking table. It is a Sheraton piece, dated about 1785, and came from a house in Belgrave Square, London. After dinner, men moved to the informal semi-circular table before the fire, and settled down to Port and Madeira. From Norman Adams, Ltd.



NORMAN TAYLOR



■ MODERN, BUT FAMILIAR, is this dining corner in an apartment in Paris. It would be easy to visualize this table and these chairs fitting harmoniously into a traditional setting—proof that good modern designs have lost their self-consciousness. Decorated by Maurice Champion



HEDRICH-BLESSING

■ GRAYS AND WHITES, and classically simple backgrounds manage to give the room at the left cosmopolitan assurance. The traditional pieces used seem perfectly at home. Designed by Beverley and Valentine for one of the model apartments at 1420 Lake Shore Drive, Chicago

MODERN FURNITURE HAS LOST ITS SELF-CONSCIOUSNESS—LEARNED NEW GRACES

SIMPLE COLONIAL STYLES ARE CLOSE COUSINS TO OUR NEW MODERN DESIGNS

■ COLONIAL STYLES in almost every country have grown out of much the same impulses which are shaping our own modern decoration. The powder room at the right could easily belong in either a traditional or a modern house. The floor and the basin are of flagstones; the Swedish cubby chair is pine; the woodwork, oak in Mrs. David M. Levy's home at Croton-on-Hudson. H. E. Woodsend was architect and decorator

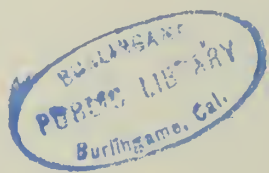


BURLINGAME
POSTER LIBRARY
Burlingame, Cal.

■ EARLY AMERICAN pieces fit particularly well into contemporary houses. In this dinette in the guest cottage on the Stanley Resor estate at Greenwich, Connecticut, Mrs. Edward Duble's trestle pine table contributes to the simple effect of the smooth, unornamented architecture. The chairs are very old. A slate window sill solves the problem of window gardening. H. E. Woodsend, architect and decorator

GEORGE H. VAN ANDA





The Savory Joins the Cocktail

By HELEN CLARK PHILLIPS

Silver shown is from Black, Starr and Frost-Gorham



SILVER service for the cold drink and the hot snack. This time iced Martinis and savories on skewers. Angels on Horseback and such temptations pile in two deep silver dishes which fit on a hot plate

TECHNICALLY speaking, the savory is an epilogue. It comes at the end of an English dinner, following the sweet, and prepares the taste-buds, with a hot cheese square or a smoked fish snack, for that inevitable glass of port. It is often the tastiest spot of the dinner, a tidbit of whoopee which disperses all gloomy thoughts of the virgin boiledness of the previous dishes.

The English chide us with our restlessness, with our galloping tempo and our tension. There may be stimulation and hope in the American air, but isn't it all too jittery, and is it leading us in a circle or a spiral? We uproot traditions, our slang is not party to the English language, our architecture is a hodgepodge. And as if this were not enough, we serve the savory with a cocktail!

And we, on the other hand, find their unswerving insistence on playing cricket a bit monotonous and unimaginative. But we must confess that they have a deserved reputation for muddling through, and muddling through to honor. So it is with English cooking. Maligning the English cuisine is an old story, always excepting the joints. But it is easy to come to the defense, especially when we see how they do muddle through many a meal to final honor in the savory.

In characteristic fashion, we Americans take a quick glance around the tables of the world, seize upon whatever takes our fancy and then proceed forthwith to treat our captives impudently. So it is with the savory. In our irreverent way

we say, "Why wait so long for such a worthy morsel? Let's not!" Whereupon we perform a juggling feat which switches the savory from its traditional place, the epilogue, right back to the beginning of the meal. It becomes, with no hocus-pocus, a hot hors-d'œuvre, the prologue.

In the following simple recipes you will find savories which may be used to introduce a meal or to bring it to a happy ending. Your type of entertaining will make you decide what their rôle is to be, that of whetting the appetite or that of capping it. And the time of serving will determine the shapes and forms. The same savory can be presented on a toothpick with cocktails or on toast at the end of a dinner. Personally I have little patience when cocktail fauna are arranged florally, when sausages and fishes are combined with fruits and vegetables in landscape gardening patterns. The savories which I have selected are not adaptable to frilliness. They are tasty, virile stuffs, standing on all fours because of their own intrinsic flavors.

There are many omissions, many of them names to conjure with. Bombay Duck and Patum Peperium, nicknamed the Gentleman's Relish, are fish pastes beloved by epicures. They need no recipes. These two pastes and many of the following ingredients may be bought at Fortnum and Mason and at Charles and Company.

When your cocktail party surprises itself and you by turning into a supper party, it will be well fortified if you act upon some of the following suggestions. Or if your dinner



KURT SCHELLING

SAVORIES on biscuits can be kept hot and served in the Old English breakfast dish with a hot water jacket. The chafing dish with compartments is for Swiss fondue with kirsch and other savories

The carpets at
the top show a
new weaving trick.
The rugs are by
Cristafonetti.

New splendor underfoot!

Just a hint of what the versatile Bigelow
looms have been up to! Contemporary rugs
and carpets as vivid as tropical flowers
... as suave as a 1935 debutante ... as
novel in weave as a Rodier fabric!



And for all their dash,
they're as sturdy as your
great-grandmother's old
Brussels carpet because
they're made of Lively Wool.

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RUGS AND CARPETS BY **BIGELOW** WEAVERS

A NEW tide has set in—in the world of furniture, furnishings, decoration, the arts. Every progressive merchant, designer, architect, decorator, and maker of fine furniture and furnishings is faced with the need of catching the tide; of sailing with the current, not against it.

ARTS AND DECORATION has charted the course of adventure in decoration for the lay public; has discovered important style trends; has presented them as a part of current plans of living.

CREATIVE DESIGN is as indispensable to the live professional and merchandising person as ARTS AND DECORATION is to its contemporary-minded public. From the business-finding clues in the publisher's editorial to the directory of contemporary designs, the spring issue is full of news and forecast. It is edited to abet the selective judgment of professional people who must constantly choose what is fresh and good and saleable from the offerings of an enormous and confused market. Here is a partial table of contents for the current issue:

SOME HIGHLIGHTS OF THE FURNITURE SHOW

Mass production modern steps into importance with new lines of inexpensive furniture. . . . The spring market is the best in years.

SILVER: STERLING—PLATE

Fresh designs in a material which modern technique makes even more beautiful.

THE MODERN KNOWS HIS PLASTICS

A family tree of synthetic materials promising great versatility to designs of the future.

WALLPAPERS

New papers by decorators, for decorators—a collection that ranges from Gilbert Rohde's modernism to Bruce Butterfield's swags.

SPRING FABRICS

They appear with new flower prints, chintzes in vivid con-

trasts, mohair with subtle blendings, and velvets most important, among the textured effects.

STREAMLINING—CHANGING THE LOOK OF EVERYTHING .

Raymond Loewy forecasts tomorrow's transportation. Trains and liners, planes and automobiles.

LINENS ARE LIVELY

The spring market offers variety in both color and design: stripes and self-patterned linens are popular.

CHINA—GLASS

Restraint is the chief characteristic of the newest patterns. Plain bands, simplified borders and molded effects.

CHANGE IN FURNITURE

A condensed version of an address which Leo Jiranek, designer, made before the press club of the Furniture Mart.

SHORT BIOGRAPHIES OF DESIGNS

Good design does not come out of the blue, but is based on sound choices of line and enhanced usefulness.

SUMMER RUGS FOR YEAR-ROUND USE

With new fibers and good design, new rugs make their appearance in all kinds of informal settings.

ELECTRIC LAMP LIGHT

Some of the recent designs for lamps, to be seen in show-rooms this spring.

A DIRECTORY OF MANUFACTURERS, DESIGNERS AND TRADE SOURCES

Names and addresses of the firms and professional people mentioned in this issue of Creative Design.

PUBLISHED QUARTERLY BY THE JOHN HANRAHAN PUBLISHING COMPANY



50 East 42 St., New York, N. Y.
FIFTY CENTS A COPY. ONE DOLLAR A YEAR.

is grand enough, a salad of crisp greens and a savory make a perfect benediction.

WHERE THE CARRIER IS TOAST OR A BISCUIT

Be choosy about your toast or biscuit. Peek-Frean and Huntley and Palmer are sending over excellent biscuit bases, and Romary water biscuits (which may be halved or quartered) are particularly good with cheese spreads.

GOLDEN BUCK: Over a low fire cook about one-quarter of a pound of chopped cheese (Cheshire or Cheddar preferably), one tablespoonful of butter and two or three tablespoonfuls of ale. When well blended, add a dash of Worcestershire sauce and a pinch of dry English mustard. Remove from fire and stir in one unbeaten egg. Spread on toast or on crackers and grill lightly under the flame. The raw egg makes the mixture puff up. It should be served immediately. This same method may be used with Cheddar or Stilton cheese which has been blended with wine. In this case omit the ale.

ROQUEFORT CHEESE AND BRANDY: Cream a quarter of a pound of Roquefort cheese with an equal amount of butter. Add a wine-glassful of Armagnac, Cognac or apple brandy. Spread on toast or crackers and toast lightly.

OLIVE BUTTER AND CHEESE: Spread toast or crackers with olive butter which has had a dash of Worcestershire sauce added to it. Sprinkle with grated cheese and grill lightly.

LANCASHIRE LADS: Cut rounds of bread slightly larger than the tomatoes which are cut in thin slices. Toast the bread on one side, butter and smear with a little dry English mustard which has been mixed with water. Place the slice of tomato on the toast and put a tiny broiled or fried cocktail sausage on top. Heat quickly and serve.

CURRIED SHRIMPS WITH CHUTNEY: Simmer in butter about one cupful of shrimps or crabflakes with one teaspoonful of curry powder. Little peeled shrimps are especially attractive for this dish. Put the mixture on hot buttered toast and add a generous garnish of chutney to each piece just before serving.

SCOTCH HADDOCK WITH RED PEPPERS: Beat the cooked and flaked Scotch haddock with a little cream and with bits of red pepper until it is a smooth paste. Spread this on toast and heat quickly under the electric grill or in the oven.

SARDINE EGGLETS: These tins of sardine roes may be bought at Charles and Company. Cover strips of toast or crackers with them, garnish with bacon, grill and serve piping hot. They are delicious.

SCOTCH WOODCOCK: Spread buttered toast with anchovy paste. On this put eggs which have been scrambled in cream and well seasoned with salt and freshly ground pepper. Garnish with capers and parsley.

HOT HERRING ROES: Spread buttered toast with anchovy paste. Cover with herring roes and serve hot.

DEVILLED BISCUITS: Make a paste with a tablespoonful of butter, a teaspoonful of chutney and a dash of Worcestershire sauce. Spread thinly on water biscuits. Heat briskly for a few minutes in a hot oven.

WHERE THE CARRIER IS A SKEWER OR A HUMBLE TOOTHPICK

ANGELS ON HORSEBACK: Dust the desired number of oysters with a little Cayenne pepper. Cut rashers of bacon just large enough to roll around an oyster. On each piece of bacon, sprinkle a mixture of minced shallot and parsley. Lay an oyster on each, sprinkle with a few drops of lemon juice and roll up tightly. Fasten with a skewer or toothpick. Bake in a hot oven until the bacon is crisp. It may be necessary to replace the toothpicks with fresh ones. The latter may be removed and the hot angels served on toast—as horseback.

DEVILS ON HORSEBACK: The angel, the oyster above, is here replaced by a pitted French prune which may have to be soaked or steamed to make it tender. The prune may be stuffed with an almond tossed in butter and seasoned with salt, paprika and Cayenne, or it may be stuffed with a good piece of chicken liver sprinkled with finely chopped onion, salt, pepper and Cayenne. The prunes are bound with rashers of bacon, pierced with a toothpick and baked. Serve on toast.

DEVIL'S EYEBROWS: A tender pitted prune is stuffed with finely chopped chutney and treated as above.

CHICKEN LIVERS OR SCALLOPS WRAPPED IN BACON: A variation of the ever-present stuffed olive or pickled onion. If the chicken livers are to be wrapped in a rasher of bacon, they should first be sautéed for four or five minutes in butter and finely minced onion. The scallops in tins may be used. When fresh, treat like oysters, but parboiled.

WHERE THE CARRIER IS A CASSEROLE

CHICKEN LIVER SOUFFLÉ: Brown about half a pound of chicken livers lightly in butter. Put them through a sieve. Prepare one cupful of rich Béchamel sauce (a white sauce made with half milk, half chicken stock). Mix with the liver, season with salt and pepper. Add the yolks of two eggs and their stiffly beaten whites. Bake in casseroles in water.

FOIE GRAS SOUFFLÉ: To about eight ounces of foie gras add a wine-glassful of thick cream and two or three finely minced mushroom caps. Season with salt and pepper and add the stiffly beaten whites of two eggs. Bake in individual soufflé cases.

CHEESE SOUFFLÉ: For each person allow one egg, one half cupful of cream and a dessert-spoonful of grated cheese. A mixture of Gruyère and Parmesan is the best. Beat the egg very well, add cream, salt, pepper, cheese and continue beating. Bake in a hot oven for ten minutes and serve immediately before they fall.

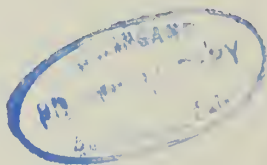
SWISS FONDUE WITH KIRSCH: In Switzerland the custom is to cook this fondue in a chafing-dish at the table. Guests dip their own slices of toast or fried bread into the pan, or turn them around with a fork until well coated. Mix one teaspoonful of cornstarch with one wine-glassful of dry white wine, adding a few drops of onion juice, a pinch of pepper and a suspicion of garlic. Simmer for a few minutes and strain. Add one pound of thinly sliced Gruyère cheese and stir over the flame with a wooden spoon, always in the same direction. Add half a liqueur-glass of Kirsch. Tell the guests to dip in immediately.



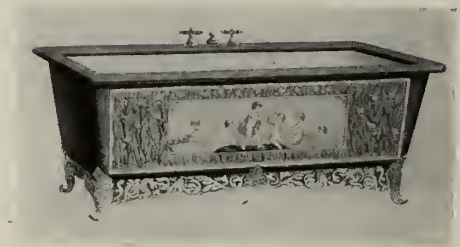
A COLLECTOR'S piece in Sheffield with a hot water compartment and small silver dishes is perfect for the hot herring roes. Black, Starr and Frost-Gorham



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PLUMBING—



AGE OF INNOCENCE BATHTUB



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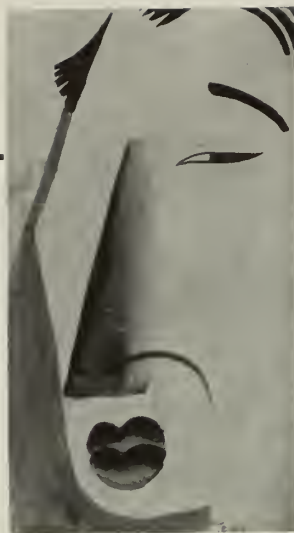
MARBLE LAVATORY FOLLOWED BY A TRIM ARCHITECTURAL CHINA PEDESTAL—THEN TUBULAR FRANKNESS—AND THEN THE COMPLETE WALL UNIT

BY MR. SAKIER

GEORGE SAKIER has made dinner table conversation of plumbing. He has made both more interesting. When he started to design tubs, the country was rich, décor was rampant and the bathroom was splashed with color. It looked like a boudoir. He trumped the marble note of the day with the Bourbon bath (dowager de luxe) and brought clarity into chaos through a series of ornate but beautiful period lavatories. They were lavish and trimmed with gold. That was what people wanted. Underneath they were excellent plumbing.

He next began to design lavatories and tubs that had architectural meaning. The china pedestal he designed was trimmer, less amorphous than its predecessor. It began to have style. A complete expression of this change was the Neo-Classic bathroom. Its horizontal and vertical motif related the fixtures to the planes of the room and gave it an architectonic quality. Fixtures, fittings, valves, towel and grab bars, soap boxes and tooth-brush holders were designed in relation to one another. Instead of a piecemeal ensemble, it became an organized, harmonious room.

The leap from this to the prefabricated bath unit was a design natural but momentous from an engineering and economic standpoint. Instead of a miscellany of shelves, towel racks and lights, Sakier put them all in a series of compact wall panels with a simple form for construction. It is the bathroom of today, and with detailed variations—of tomorrow.



SAKIER BY COVARRUBIAS

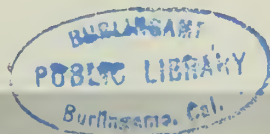
Sakier's efforts are not confined to plumbing, revolutionary as his touch on tubs has been. In modern lingo he is a designer. He designs modern glass. He is an engineer and a modern painter of distinction. It is no age however in which to take plumbing fixtures casually. They may have been designed by the man whose painting hangs on your picture gallery wall



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METAL and wire firescreens which slide into the wall. Kromm and Kohl

HARDWARE HIGHLIGHTS

HARDWARE grows constantly more mysterious. And it is doing that because the modern metal worker, taught by the skilful couturier, at last recognizes that hinges and handles, like hooks and eyes, are best when inconspicuous.

Among the manufacturers we found a wide variety of stock hard-

ware devised for humble hiding behind wall or floor. The Reading Hardware Company demonstrated for us a number of automatic door closers and hinges, all destined for concealment. As automatic closers retreat into the wall above the door, and hinges efface themselves 'twixt door and pivot pocket, the



MIRROR-GLASS cabinet by Kromm and Kohl



CHROMIUM bar and hangers by Kromm and Kohl



METAL clasps to hold together a wood screen. From Cummings and Engbert



A GLASS-DOORED linen closet in the wall of a private bathhouse and specially designed doors. Kromm and Kohl

IN THE bathhouse, chromium levers release the glass which covers the indirect lighting over the basin



door comes flush with the wall, and clean, unbroken surfaces enclose the room.

In a mirror-glass liquor cabinet a strong hinge bears the weight of an open leaf holding glasses and bottles. But closed, this hinge is so dexterously concealed that the mirrored surface is unblemished.

When Kromm and Kohl made the special hardware and metal equipment for a private bathhouse, each part was patterned to conform to the design of the whole interior. The simple metal doors have concealed hinges; instead of knobs, long handle bars were designed to follow the vertical and horizontal lines of the walls and provide a lever which child and adult alike could grasp with ease. Against a vertical groove in the wall, they set a metal bar to hold chromium hangers.

The same firm has fashioned a metal tube with rollers at the bottom and side with an immense

variety of uses. Here it is used to control the glass doors in the built-in linen cupboard; the friction has been reduced to a minimum, so these doors move quietly and easily behind the wall.

Above the wash basin, an indirect lighting arrangement is divided into sections by metal bands which will also act as levers to release the glass when bulbs must be changed.

But the scope of what we term hardware is almost unlimited. It embraces such slight details as the smooth metal articulations in the wood screen from Cummings and Engbert, and at the same time such an ingenious device as the metal and wire fireplace screens by Kromm and Kohl which slide back into hiding. Then there is the electric eye, the mechanism developed by the Stanley Works, which opens pantry doors at a footfall and garage doors before you can stir from your motor car.

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IF YOU WERE IN NEW YORK

FEBRUARY, in fact all the pre-spring activity, is a hodge-podge. The glittering concentration of the holiday has vanished and in its place, a series of fireworks unrelated and surprising.



Dali, the surrealist painter, Spanish, good looking and with an astounding collection of upsetting ideas, has been among us. One of his paintings, *The Persistence of Memory*, was presented to the Museum of Modern Art on its Fifth Anniversary. He lectured one evening to an agog audience at the same museum—interpretation par excellence by Mr. Julian Levy—and shortly after came the Dali Ball.

The Persistence of Memory is a picture of limp watches—watches, the symbol of sturdiness melting over table edges, the limb of a tree, and over something that looks like a fatigued walrus. It makes some people quite ill. Others, especially those who are always late for appointments, are fascinated to see clock faces melted like soft taffy into futility.

The lecture was equally disturbing. The museum hall was full of tense, incredulous, baffled and appreciative faces. Mr. Dali through Mr. Levy explained that surrealism was no esthetic movement nor was it a special vocabulary. Sex, space, vital consciousness are its subject matter, the heritage of all receptive and intuitive minds. The surrealist dreams and puts the dream on canvas. His images are beyond all control either esthetic or moral. They have something to do with the diggings of Freud. The surrealist gives line and color to the subconscious.

Mr. Dali explained, while throwing on a canvas a picture which looks like a lady, a bird, a horse's head, and a bad Martini, that the difference between himself and a mad man is that he is *not* mad. A mad man confuses the real world with the unreal. He (Dali), to the contrary, gives hallucinations val-

idity but does not confound them with actuality. It was all very provocative, especially when he pointed out vultures in old masterpieces and the Oedipus complex in the Mona Lisa's smile.

... The Dali Ball consisted of a group of people who attempted to put their subconscious into costume and décor. The fact that at the top of the stair stood a cow with a victrola in its middle and a lobster on its back starts and finishes the story.

• • •

Swinging back heavily into the world of muscular reality. New modern rooms have cropped out in Bloomingdale's, R. H. Macy's, Bamberger's, Stern's and Altman's. The reason for this is that modern furniture is selling.

The R. H. Macy rooms put an emphasis on furniture which is convertible; chairs which can become divans, desks that become dining tables. No one piece is allowed a single track. It fulfills several functions and well. Modern furniture grows on the whole less expensive (cost was said to be one of its drawbacks) and more elegant. Not in the Renaissance way but on the confidence side. It grows more subtle, more tuneful.

Bloomingdale's have given an enormous amount of space to modern rooms and furniture. There is a wide selection and on the whole it is easy to see. Invitations of a bright silver kind were sent out to "distinguished New Yorkers for a pre-showing of the Modern trend for 1935." The structural glass bar turned out to be the fly paper. It looked like Iceland in a bright sun or, perhaps better, like a big mint julep. It was very popular. (See page 11.)

• • •

Rumor has it that there are twenty-two new houses in Palm Beach. This in spite of the fact that the only housing flurry in New York is an exhibit nine flights up of a house that can be built for less than five thousand dollars and contains everything from indented electric clocks to a book by Emily Post in the bathroom library.

Everything is scrubable, non-scratchable and disappearable, or reachable. The house can be or-

dered on a blank, you can go off to Bermuda and when you return, there it stands on that nice plot of ground you bought for self-expression, complete with Colgate's in the bathroom and pancake flour in the kitchen.

• • •

The first Annual Trade Fair held at the Grand Central Palace was neither an automobile show, a Barcelona nor a county fair. It seemed to be groups of *things* from *places* with a fashion show by Russeks and the air of a church bazaar. There was a platinum coffee set by Tiffany which cost ten thousand dollars, a small *minkery*, some oriental incense, two men's shirts in a gold fish globe with fish swimming around to show how the collars will stand anything. There was a very good Goodall-Sanford fabric display and two good rooms with rayon fabrics. I left while two ladies were fighting over whether the white room was Modern or Empire or Greek. The Old Print exhibit had a nice display of old prints. The International Trade Fair composite, however, didn't make sense.

The March of Time which had a preview in the Jansen suite of the Waldorf has just made the moving picture houses and is worth seeing. Experimental work has been going on for a year.

It is a twenty minute cinema news feature to be shown across the country if the public supports it. The first release covered, among other things, York, Pennsylvania and the story of Fred Perkins, one-time Cornell fullback, now manufacturer of wet cell batteries . . . and now a test case before the Supreme Court on the N. R. A. One of the shots was in his house where he and his wife and sons were pictured going about their various domestic interests. It was a husky, warm-hearted bit of drama and gave a glimpse of something seldom seen in the news reels—American citizens in their homes, talking, reading, dining. The present news reel technique brings the family in rows on the front stoop and has them tell the whole story.

Vanderbilt's new book, *Farewell to Fifth Avenue*, is out—sent to some followed by a bevy of post cards with some of its live quotations circled in red. It tells the tale of a young man reared in wealth—exposed to the cream of Newport décor—who chose to call the palace that was his grandmother's "a monstrous chateau." His description of Bailey's beach makes the strides of science, i.e. the clean shiny surfaces of Formica and the stainless quality of monel metal, very attractive indeed.

Those who are lucky have had luncheon on the Champlain when it was here between trips. A luncheon in the stride of Jean Reguere, the chef, goes something like this: huitres Blue Point, hors-d'œuvre à la Française, turbotin au gratin, haricots verts frais au beurre fin, poularde en casserole bonne-femme, foie gras à la gelée de cherry, salade chiffonnade, patisserie, corbeille de fruits. There is nothing fishy about French cooking. The meal was accompanied by Traminer, Moncoutour, Chateau Neuf du Pape and liqueurs.

A miscellany of sparklers are as follows: Mr. Lescaze of Howe and Lescaze who has built the only modern house in New York got a post card recently addressed—Owner, 211 East 48th street. Dear Sir: Kindly advise me whether you would consider to lease your whole house for a term of three to five years. I am not a broker. Truly yours. This apropos of whether modern exteriors will interest the pedestrian. . . . The Casino de Patee sends out an announcement that it will be extensively redecorated from the foyer to the stage by Clark Robinson—the noted artist. . . . Philip Johnson and Alan Blackburn, late of the Museum of Modern Art as Chairman of the Department of Architecture and Executive Director respectively, have left to go to represent Louisiana in what they consider the livest modern art—politics. They are going to watch the methods of Huey Long. . . . Jean Lurcat, the modern painter, who is here designing the sets and costumes for the American ballet, also designs modern tapestries; modern in pictorial effect, modern in method—insofar as time goes. A tapestry to cover a big wall in prime old tapestry days would have taken ten years to execute. Today Lurcat puts one on the wall of a house in France in three months.

• • •

Hope lies ahead. The calendar in Italy is full of flower festivals in Capri, art exhibits in Rimini, handicrafts fairs in Florence. In our own fair city we look forward to the Industrial Arts Exhibition to be held in the Rockefeller Center forum from April 15th to May 15th. Big words like housing, household appliance, transportation, communication, fabrication and leisure will be represented. It is to bring the outstanding achievements in American industry before our very eyes; incidentally to make for fuller lives and to encourage experiment. . . . Another note: the book on Modern Housing by Katherine Bauer painlessly brings Victorians up to date.

H. G. T.

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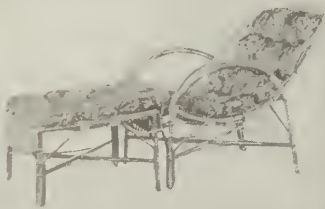


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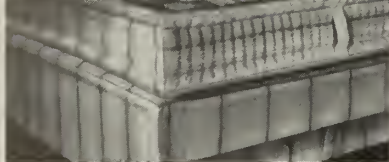
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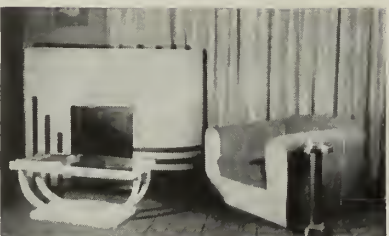
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THIS bedroom in Stern's modern display is of bleached white maple, burl and robin's egg blue lacquer. Side chair and stool, blue velvet

FURNITURE ON DISPLAY

TO pick a chair or a table or a bureau out of a room (instead of from among a thousand chairs and bureaus) is like picking fruit off the tree—it has more taste. At least so the department stores have learned, and more and more their own decorators are spending days designing new rooms to display new furniture. It is especially apparent that their customers can only begin to understand the simplicity of modern furniture when it is arranged against a background that is suitable. The inexpensive modern calls for clear, probably white, smooth wall sur-

faces, and low running lines of windows and mantel pieces to give it full meaning. Fabrics and accessories must be bold but honest, and the trick of selling is in the allure of the whole room. It has to be demonstrated that the inexpensive can be comfortable, if money is carefully spent on the essentials and not on the frivou. These are not rooms for fuss-budgets, or for those people who insist on displaying every snapshot, picture post-card, and Christmas greeting collected in a lifetime. No—the modern room must have the trim figure that means style.



BROWN and eggshell predominate in this living room at Stern's. Sofa and chair combine both colors. End tables of mahogany and hawwood. White and mirror coffee table



THIS is a living room in Bamberger's Trend House: bookcase and table of walnut; chairs of novelty upholstered fabric; unfinished jute rug in brown and beige; linoleum brown and white

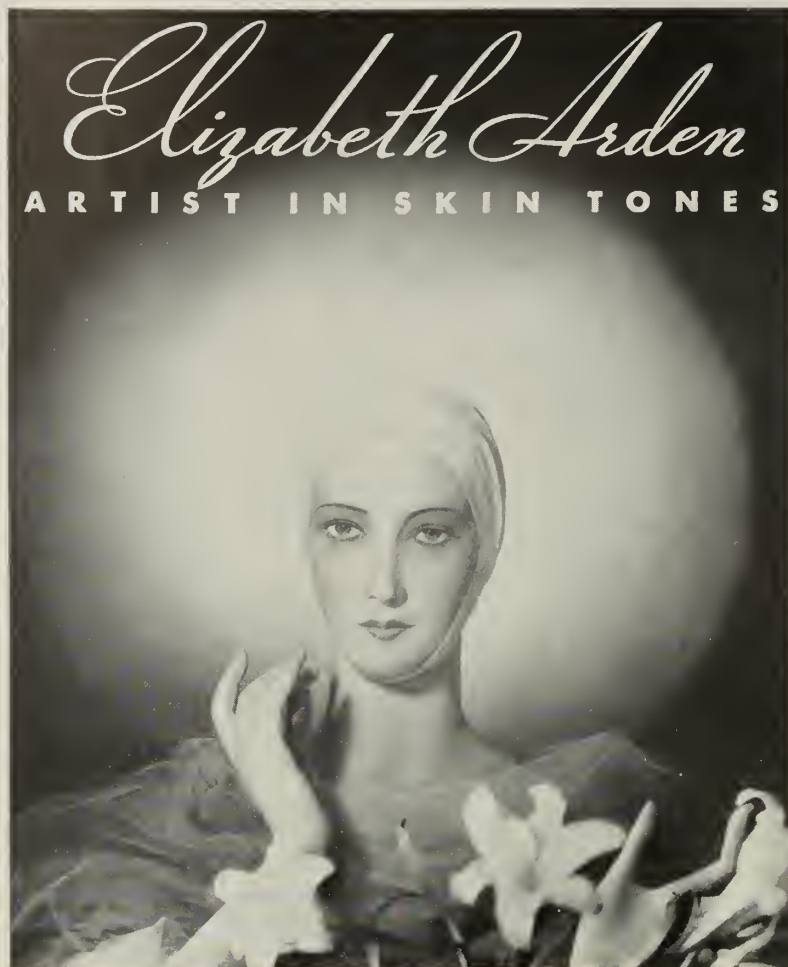


HERE, homefurnishers interested in spring decoration will find a two-piece suite in brown kinky-mo upholstery, a thick-pile French modern rug in brown, chartreuse armchair, mirror-top coffee table. Bamberger's Trend House



THE primitive room in Trend House will interest one-room apartment dwellers. The larger section is for living and sleeping; the smaller for dining and recreation. The furniture is walnut in modern design; floor covering, linoleum

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A SEDGWICK is truly worth its weight in gold to any one who cannot or should not climb stairs. By eliminating stair-climbing and consequent heart strain, it provides a health-conserving convenience for all. The cost of a Sedgwick is surprisingly low.

The superlative service rendered by a Sedgwick Residence Elevator is made possible because of more than 40 years experience in designing and building home lifts. When you see a Sedgwick you are at once impressed with its unobtrusive attractiveness, its compactness, its sturdiness. You see it for what it is—not an expedient but a full-fledged elevator qualified to give more than ordinary satisfaction. And when you take your first ride in a Sedgwick you will be sure to note how smoothly it glides from floor to floor, how easy it is to operate . . . and you will be told of its many safety features. Write for illustrated brochure.

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Is there someone you would like to please?

Someone, in fact, whom you would like to please very greatly—yet without the privilege or necessity of spending a considerable sum of money to do so?

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It will be a graceful compliment; and peculiarly fitting as a token of your appreciation for the hospitality you have recently enjoyed so much.

Just send us a letter ordering the subscription. We'll attend to it at once, and send you a bill for \$3.00 later.

ARTS AND DECORATION
50 East 42nd Street, New York, N. Y.

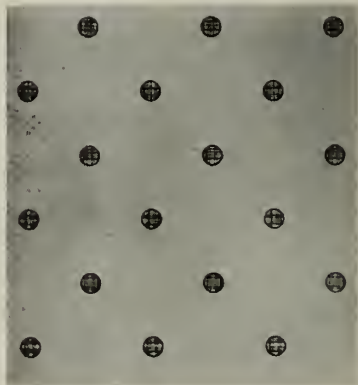
These hollowed-out crystal hemispheres make the smartest of ashtrays. The smallest one may be had for \$.60, or \$7.20 a dozen, and can be used as an individual ashtray for the dinner table. The largest, \$3.50, and the medium size, \$1.75, are intended for the smoking table or desk. The inkwell, too, is of crystal, with a chromium cap, and this is \$7.50. Elsie de Wolfe, 677 Fifth avenue.



This washable paper with the effect of vertical stripes crossed by wavy one-inch bands was designed by United Wallpaper, Jersey City, New Jersey, for one of the model houses at the Chicago Fair last summer and has just been put on the market. The pattern is in three shades of beige. May be had at Richard E. Thibaut, 24 West 40th street. \$.60 a roll.



This amusing little plaid dot paper is ideal for summer houses and bedrooms. The background is covered with myriads of small flecks, and it comes in combinations of blue and red, green and yellow. From Becker Smith and Page, Philadelphia. On order at Richard E. Thibaut, 24 West 40th street.



Another design of Becker Smith and Page, Philadelphia, with three formalized plumes alternating groups of horizontal silver lines, with small Greek keys in between. The plumes are shaded black and gray, and the paper is washable. May be had from Wall Paper Departments, Incorporated, 151 East 50th street.



Not because the shapes of flowers change or because stems of particular flowers vary in length, but because we are always in need of different sized vases—were we happy to find these Camark white pottery ones. The geometric-looking design is \$3. and the one with the swirl is \$1.50 at Ethel Hobbs, 27 Lexington avenue.





These take us back to the days of Du Barry and Pompadour, minuets and graceful bows from the waist. However, one can imagine this pair of French paste porcelain urns gracing one's contemporary home. They are white, encrusted with ram's heads, Renaissance classic in feeling. Décor, 123 East 57th street, has them for \$60. the pair.



These expressive young ladies are two of the many clever statuettes you are always finding at Rena Rosenthal, 485 Madison avenue. These particular ones are made of carved black wood and chromium. The one with the dog is \$16.50, and the streamlined dancer is \$22.



Pale yellow corduroy bedspread, quilted in diagonal herringbone motif on top with a deep corduroy flounce on either side. A double band of brown taffeta runs down each side of the bed. It was designed by Katrine Studios for Lord and Taylor, Fifth avenue and 38th street. Price \$15.



A new writing folio covered in a green and gold brocatelle, copy of a famous old Italian bee pattern, and a matching paper holder. They are \$42.50 together. To complete your desk needs, Old Arts, 805 Madison avenue, also has the antique brocade covered smoking set for \$8.50.



Ludwig Rath designed this graceful wall pocket which may be used for any variety of ivy or trailing blossoms. The slender symmetrical chromium tubing, with removable glass lining, is enhanced by the circular pearl lacquered disk which hangs parallel with the wall. May be had at Modernage, 162 East 33rd street. \$5.



SPEND YOUR SUMMER IN GERMANY

Germany is a country of a myriad of contrasts. To the romance of old Germany are now added the achievements of the new. Enjoy the ancient charm of medieval towns . . . Nuernberg, Heidelberg, Rothenburg . . . and the rhythm of modern progress in Berlin, Muenchen, Hamburg, Koeln, Stuttgart, Dresden, Frankfurt.

In Germany, even Nature happily conspires to weave beauty into your vacation. Enchanting rivers and lakes glitter in peaceful valleys. Over cool and magnificent forests, majestic mountains raise their snow-capped heads into the fleeting clouds. From the sunny shores of the North Sea and the Baltic calls the eternal beauty of the sea.

In a setting of rare charm you find the fairy-tale villages of the Black Forest and the Harz; the picturesque towns of the Bavarian Alps; legend-haunted castles on the Rhine; fashionable watering places for recreation and cures; great cities, fascinating in their wealth of art treasures and brilliant social life . . . Cathedrals, Universities, Theatre, Music, Festivals, Art Galleries, Libraries.

A reduction of 60% on all railroad fares for American visitors staying seven days or longer.

Make your headquarters in one of the lovely, popular German tourist centers, and leisurely explore both city and countryside. While in Berlin, revel in the capital's art treasures and entertainments, sail on the lakes, visit the thousand-year old nearby towns, or thrill to the mysteries of the Spreewald. Baden-Baden, famous for races and roulette, fashions and frolics, leads to the wonders of the Black Forest. Muenchen, city of arts and *Gemuettlichkeit*, is the gateway to the Bavarian Alps. These are but typical of a thousand suggestions which will add to your pleasure of planning your vacation in Germany. Write for booklet No. 5.

GERMAN TOURIST INFORMATION OFFICE

665 Fifth Avenue,
New York, N. Y.





IVORY TIPS
Protect the Lips

Mild as May

MARLBORO
AMERICA'S FINEST CIGARETTE
Created by PHILIP MORRIS & CO. LTD. INC. NEW YORK

FOR THE TABLE

This English Sheffield toast rack with the little alcohol lamp below will keep your toast crisp and hot during breakfast or tea. \$23.50. And the Sheffield marmalade or jam shell with its frosted glass lining and spreader is another desirable accessory for the table. \$7.75. The Little Gallery, 18 East 57th street. Plastics go corrugated for these salt and pepper shakers. Bloomingdale's, Lexington avenue at 59th street. \$1.50 the pair.



We would like to see this sugar shaker and pitcher on our breakfast table because they are neat and not gaudy. Their polished chromium finish is enhanced by white composition handles. The circular tray is seven inches in diameter. For \$4. the set can be bought from Chase Brass and Copper Company, 10 East 40th street.



Another chromium cream and sugar set with smart lines and severe simplicity. It was designed by J. A. Ackerman for Manning Bowman, 200 Fifth avenue, and there is a teapot which matches the set. The handles are flat pieces of dull finished wood, and those of the chrome tray match. Price \$5. for sugar, creamer and tray.



Even if the pattern on this tea set were not all gay electric greens and reds, the shape would be one of the most charming we have seen lately. The teapot, hot water jug, creamer and sugar bowl are rounded at the bottom and flattened at the top. There are a dozen tea plates, cups and saucers. Laveno Italian pottery. \$36. for the set, at Gerard, 48 East 48th street.



These wooden plates have a soft and beautiful tone which usually comes only with age. They are hand made, of course, and have a special finish which makes it possible to serve food in them and wash them without marring their beauty. Salad bowl \$8., large plates \$3. each; small plates \$1.50 at Mollie Boynton, 225 Fifth avenue. May be had in light or dark finish.



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with complete travel detail of delightful journeys in all the Scandinavian countries—a treasure house of vacation guidance.

SWEDISH TRAVEL INFORMATION BUREAU

551 FIFTH AVENUE Dept. AD NEW YORK



DESIGNED FOR PRESENT DAY LIVING

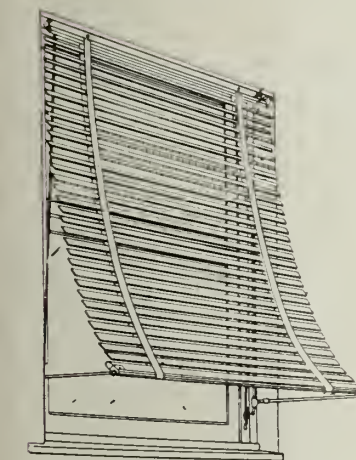
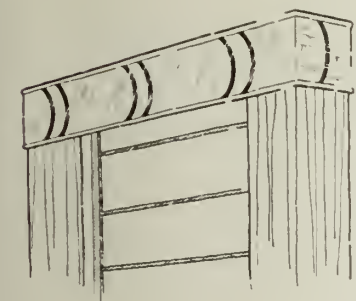
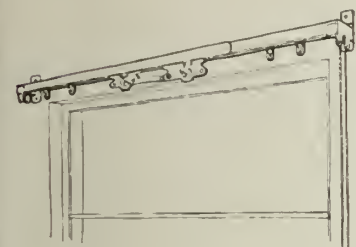
• Foremost designs in fabrics—authentic modern styles—dignity of fine woods, are features that are typical of the intrinsic merit that distinguish all Dansley furniture.

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MODERN
FURNITURE

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SECOND FLOOR

MANY WINDOWS



MODERN architecture leads us back to a question of purposes. Take so simple a conundrum as "Why is a window?" Obviously, to admit light. Yet for generations windows were shrouded under layers of decoration.

Now, decoratively speaking, we start with windows, and often we stop there. We cry for more windows and larger windows. The architect has pointed up the esthetic reward to be found in windows free of extraneous moldings. The Sealair window sketched at the left from the Kawneer Company is inherently decorative. Its aluminum frame is a pure outline through which sunlight and air are welcomed with generous aplomb. As a united front, a group of these windows will fetch in landscape to brighten an interior. The lock is infinitesimal, no longer a dark blotch against the window pane. These windows are wind and dust-proof, the wires and pulleys are concealed, and a pair of minute, conical handles lift a sash that is light and fleet.

Light glass curtains of celanese or textured fabric will give privacy and admit light. There is only one rule to follow: the curtain design, if there is one, should not confuse or conflict with the pattern of the interior. To prevent the unsightly parting of curtains in the center, the Kenney Manufacturing Company is marketing the metal curtain rod illustrated with an automatic lock which holds one curtain to a slight lap over the other.

Or subtract the curtain and add valance and draperies, but only if both are restrained to the outlines of the window. The valance at the left is from Kromm and Kohl, a satin chromium frame against blue mirror glass, designed to face a blue glass wall. Rings and pulls are concealed behind a wood base.

There are those who swear by Venetian blinds for multiplicity of purpose: control of light, privacy, decoration. To them, the J. G. Wilson Corporation recommends a new blind which can do two more things. Used outside the window, it will aid air conditioning by eliminating solar radiation; it will also act as an awning, controlled from within in both rôles. You can choose aluminum, hammered metals, or wood finished to your pleasure.

A GIFT for YOU from HELENA RUBINSTEIN



To introduce her remarkable new Herbal Cleansing Cream widely among discriminating women, Helena Rubinstein is presenting a jar in the dollar-fifty size to purchasers of her famous Youthifying Tissue Cream—in the two-dollar size.

HERBAL CLEANSING CREAM is composed of vitamins and rare herbal juices, which seep into the skin, re-supplying the elements of youth. It brings radiance, a fresh bloom of beauty instantly! But there is only one way for you to realize the thrilling truth about this Cream—and that is to use it! . . .

YOUTHIFYING TISSUE CREAM used and praised by thousands and thousands of discriminating women, needs no introduction. It is famous for its youth-building wonders. Youthifying Tissue Cream penetrates the surface of the skin and actually duplicates the youthifying process of nature! It corrects dryness, lines, crows'-feet, wrinkles, crepey ageing throat, chapped hands, elbows and lips. It preserves fresh beauty in young skins; restores youth to older skins. An absolute necessity to every skin throughout the year!

You who realize the vital importance of using only the highest quality beauty preparations—you who are paying the penalty of economizing on your beauty during the past few years—will accept eagerly this gift from Helena Rubinstein . . . And now is the most opportune time for you to receive your gift—now when your beauty is suffering the ill effects of harsh winds.

Your gift package awaits you at the Salons of Helena Rubinstein and all smart stores—until the end of March. Available only in the United States.

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SUCH REASONABLE
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Rooms—delightfully furnished in the early Colonial period from \$4.00. Breakfast in bed if you wish, 75¢. Luncheon in the famous Roosevelt Grill \$1.00. Only the prices have been reduced. Roosevelt standards of service and courtesy have been rigidly maintained.

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22 East 56th Street
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COCKTAIL TIME
DINNER
SUPPER

DANCING

★
Entertainment at
the Bar by
Jimmy Rogers

The most continental
atmosphere in
New York

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ROBERT E. COATES

IN AND OUT THE WINDOW

SINCE Venetian blinds were re-discovered, nothing really important has happened to windows. And now, two events have occurred at once—one inside the house, one outside.

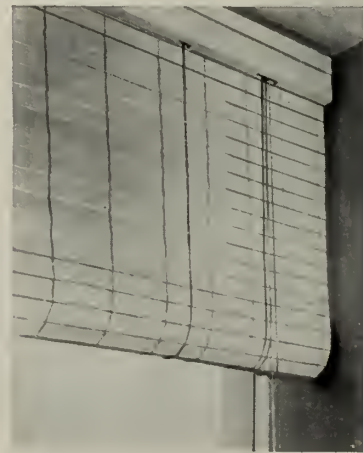
The inside development is the new Mayfair shades. They have many of the advantages of Venetian blinds, such as keeping the glare out and letting the air in. But they are less obtrusive than Venetian blinds, more delicate in structure and can be used in rooms where a decorator would hesitate to put Venetian blinds.

The shades are based in principle on oriental bamboo curtains, but where the bamboo is uneven and informal in effect, these are made of smoothly surfaced wood and are finished with a washable paint, white, cream or light green. They can be had in any other color to order. They are light and move on pulleys hidden behind a trim molding. Instead of rolling

inward as the old-fashioned shades did, they are geared to turn towards the window sash thus doing away with the unsightly roll at the edge. The shades are styled by Donald Deskey, and are moderately priced. The photograph shows a closeup of the shade itself, and another in the setting of a room decorated by Thedlow.

So much for the inside of the window. For the outside, the Metal Awning Corporation has developed awnings which cannot catch fire. They are made of Revere Copper or of aluminum or specially treated corrosion-resisting steel. They may be had in the original metal finish or (for those who cling to the old feeling about awnings) in painted stripes.

Besides being a godsend against the cigarette menace, tests show that they deflect the rays of the sun and actually keep rooms cooler. The two photographs show this awning in action.



SCHOENHALS

NEW THINGS WITH OLD THINGS



ANACHRONISMS can be pleasant with fresh surprise, or flat, trite failures. The difference depends upon just how clever one is in combining old things with new things. Take for example the matter of silver and table accessories. Among the Lares and Penates of every family are some things that will be at home in present-day rooms, and some things that will not.

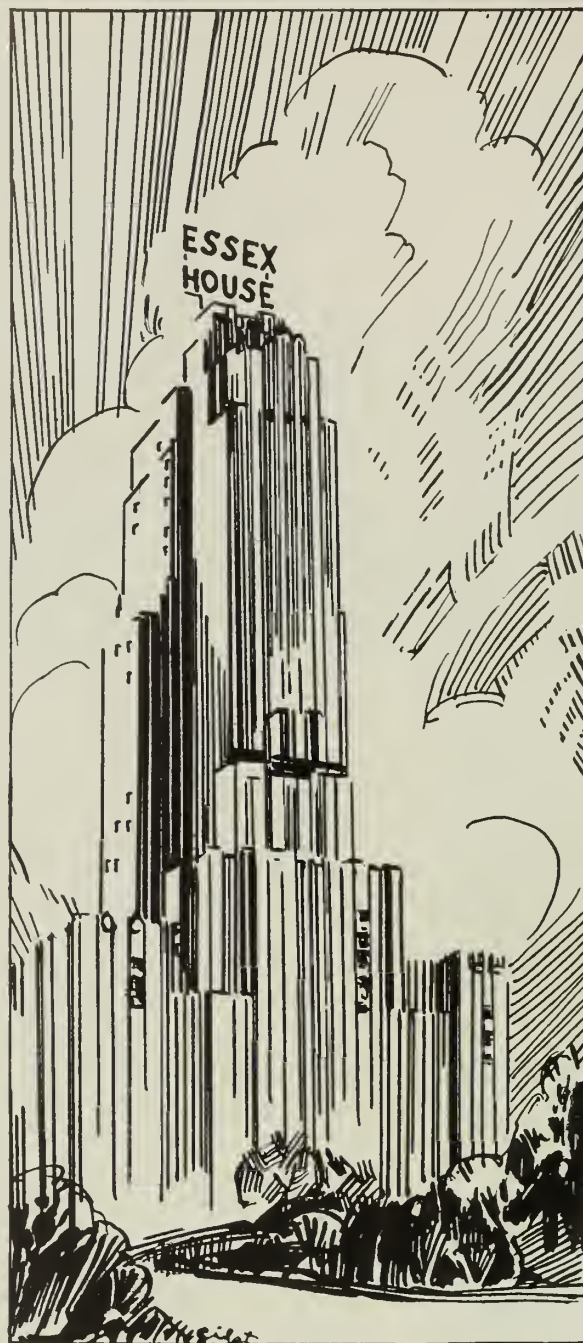
The modern coffee table above carries a precious Sheffield coffee pot which no ingenious modern designer could make more compatible with its environment. The silver-smith who shaped it years ago did nothing to cover up the beauty of the natural material and nothing to camouflage the purpose for which the piece was made. Without knowing it, he was a functionalist at heart, and he loved beautiful materials.

Just the opposite formula for an anachronism is illustrated in the photograph below. An old trestle table from the collection of Florence Howard Haggard, Ridgefield, Connecticut, is set with the newest china, glasses and flatware.

The furniture in the first photograph is from Arundell Clarke; the silver from Norman of London. The coffee and liqueur set in the first picture, and all of the china, glass and flatware in the second picture are from Carol Stupell. Linen from McGibbon.



LOUIS WERNER



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ESSEX HOUSE

160 CENTRAL PARK SOUTH
NEW YORK

Albert Luwaerter, MANAGER

NOT

MUSICAL CHAIRS

NOT A GAME, BUT A CHANCE FOR
YOU TO TEST YOUR KNOWLEDGE



PHOTOGRAPHS OF TRADITIONAL PERIODS BY COURTESY OF W. & J. SLOANE



ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

This fascinating course, consisting of thirty lessons on Period and Modern Decoration, will fit you in a few short months to create beautiful interiors with skill and assurance. Prepared by three nationally known authorities, it gives you all the interesting details of historical styles, as well as their present-day modifications. You are initiated into the mysteries of the principles of color, harmony, and design, of arrangement, of how to handle the new modes in decoration, with the fabrics and accessories that go with them.

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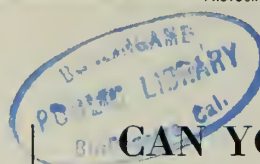
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A & D 3 35



CAN YOU—

1. Identify each of these chairs as to period and country?
2. Say in exactly what sort of room each belongs?
3. Tell what types would go harmoniously together?
4. Select other furnishings and accessories which would suitably go with them?
5. Take any one as a nucleus and create a charming room around it?

If you can't, wouldn't you like to?

Do you fully realize the great pleasure that understood beauty can give you?

Consider, for example, a great symphony. You know that to enjoy the full measure of its beauty, you must have more than a mere love for music. You must know something about symphonic form, something about the composer, his times, his personality, his technique, and his underlying idea as he wrote.

In exactly the same way, a knowledge of the characteristic details of furniture design and interior decoration is a never-ending source of pleasure and interest, and no other source is so constantly by your side. Wherever you turn, there are beautiful interiors offering themselves for your enjoyment. The lines of a chair, the details of its carving, and the thoughts which its historical background evoke, provide a fascination which will allow you never a dull moment.

But apart from this, such knowledge has immense practical value. It not only enables you to create a beautiful home for yourself, but it presents the opportunity to enter, if you should ever desire it, a profession both delightful and lucrative. Interior decoration as a vocation affords a fascinating outlet for your artistic talents. Hundreds of men and women have found it a way to financial success and to the expression of their creative powers.



JUDITH ANDERSON
AND HELEN MENKEN
IN "THE OLD MAID"

A SECTION FROM THE
COVER OF THE STAGE
FOR FEBRUARY

FROM A NATURAL COLOR PHOTOGRAPH BY ALFRED CHENEY JOHNSTON

RECIPE for a Grand Magazine

TAKE the liveliest city in the world. Sneak up on it after dark when it is in its gayest and merriest mood.

Then skim off the beauty, the laughter, the excitement, the glamour, the charms, the thrills, and the merriment.

Mix these ingredients with a light hand, season with good criticism, run through a printing press—and serve alive between covers.

That is the recipe for The Stage. And never has a magazine cook enjoyed the flavor of his ingredients more.

This Winter New York is bursting with after-dark gaiety. 30 major shows with most of their houses packed. 74 top-rank night clubs with excellent floor shows. Concerts, opera, *good* movies.

The town is once more at play.

The new Stage covers the whole round of Metropolitan life after dark—and serves it alive.

Try a copy of the new Stage, and you will want to subscribe. If you have already tried it, *now* is the time to subscribe.

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Name.....Address....."

THE STAGE

50 East 42nd Street, New York



Luckies



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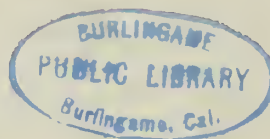
ARTS AND DECORATION

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BOOKS OR MAGAZINES.

NOV 9

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Elizabeth Hughes 1935

DESIGNED FOR CONTEMPORARIES

•

IN THIS ISSUE of ARTS AND DECORATION, you will find floor plans for a bedroom in a compact city apartment. You will find nursery furniture approved by child psychologists. In each case, the furniture meets some specific need of contemporary life. The forms of this new furniture have been determined by thoughtful scientific research into the habits of people.

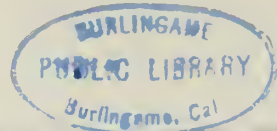
Psychologists say, for example, that a child's emotional development is more secure if his own possessions—and that includes the furniture of his nursery—can be kept about him, familiar and reassuring during his growing years. So the modern designer makes furniture that grows up with the child.

The city dweller wants living space that is compact but efficient. Bedrooms in city apartments have never been quite at ease. Small units of furniture scattered over a small floor plan rarely make a pleasant and harmonious total effect. Gilbert Rohde, modern designer, shows in this issue an ideal solution to this particular problem. He does not reduce the number of pieces of furniture. He reduces the number of units in the room, making what seems to be a fresh idea out of an old one. The space saved by this plan makes the room seem larger and gives it more unity.

These are only single examples. There are other changes—many of them. Everywhere designers and manufacturers are beginning to *think* about furniture instead of automatically producing designs that fit other times, and people who had habits quite different from our own.

For several seasons now we have been restless about decoration. We have been trying one period and another, simplified and adapted to houses of today. But modern designers are out to prove to us quite sensibly and logically—be it by bedroom floor plans, nurseries or ingenious accessories and furniture—that contemporary designs do fit contemporary schemes of living.

GRACE ALEXANDRA YOUNG



THEY'RE MAKING HISTORY IN Germany

... IT'S A NEW WORLD
SUPER-IMPOSED ON THE OLD

GERMANY bids you welcome to the land which today, more than ever, enjoys the distinction of being Europe's most interesting country. To all of Germany's famous tourist attractions there is now added the fascinating spectacle of a great nation reborn.

Yet the background of these truly modern impressions is the Germany of song and story, of romance and chivalry, historic interest and scenic charm.

Germany today

is the center of music and art in Europe. No-where else may the art lover and cultured traveler derive so keen an enjoyment of the finer and better things of life, such as the Wagner, Bach and Handel Festivals; magnificent symphonies, and masterpieces of architecture, painting and sculpture.

Great social events enhance the lustre and gaiety of the German season. Everywhere there is the stirring enthusiasm of lively sports in preparation for the Olympic Games.

Make your headquarters in one of the beautiful, cosmopolitan cities — Berlin, Dresden, Muenchen, Hamburg, Koeln. Leisurely explore both town and countryside. Rest or play in one of Germany's famous and fashionable health resorts.

Germany is always your courteous and honest host. Railroad fares have been reduced 60 per cent, and Registered Mark Travelers Checks are available at a large discount. For a modest expenditure — you can realize in Germany your life's dream: A truly ideal vacation. Write for booklet No. 5.

100th Anniversary of the German Railroad,
the world's largest railroad enterprise

GERMAN TOURIST INFORMATION OFFICE

665 Fifth Avenue, at 53rd Street, New York, N. Y.



82% more American Buyers found NEW PROFITS Abroad

THE semi-annual, international Spring Fair—held last month in Leipzig, Germany—showed amazing increases.

- 28% more exhibitors
- 33% more foreign buyers
- 82% more American buyers

The 700-year-old Leipzig Trade Fairs—the world's greatest merchandise markets—are generally recognized as the first barometer of international trade. Coming on top of two previous semi-annual increases, these figures indicate a decided upward trend.

Shrewd buyers know the importance of being able to preview next season's best sellers. That's why 95% of the American buyers, covering these Fairs, repeat their visits.

In the *General Merchandise Fairs*—with more than 6,000 exhibitors from 22 countries—every possible line for department and specialized stores was shown. American buyers and technicians found particular interest in the new "Ersatz" materials—especially the new synthetic textiles and metals.

In the *Great Engineering and Building Fairs*—with 2,000 exhibitors—all types of machinery, tools, equipment and processes were shown, with special emphasis on the small-unit machines adaptable to present-day fluctuating business conditions and the variety of small orders.

37 gigantic Fair Palaces and 17 Exhibition Halls are required to house the exhibits. Yet the lines are so grouped and displayed as to make comparison quick and easy for the buyer.

The 1935 Fall Fairs will open August 25th. We invite you to communicate with us now; let us help you determine the profit possibilities for your firm of covering the Leipzig Fairs. Write for Booklet No. 11, giving a more detailed picture of the Fairs. Let us know the lines in which you are interested.

Special courtesies and travel discounts are available to Fair visitors. Let us tell you about them. Our New York Office—or an Honorary Representative in your vicinity—will be glad to co-operate in every possible way. Leipzig Trade Fair, Inc., 10 East 40th Street, New York City.

GENERAL MERCHANDISE FAIR

Opening August 25th

More than 5000 exhibitors

Glassware and ceramics	532
Household and kitchen wares appliances	749
Lighting fixtures and allied lines	169
Toys	670
Sporting goods	98
Textiles	347
Furniture (including wicker)	351
Jewelry, clocks, watches, precious metals	216
Optical goods, motion picture equipment and scientific instruments	149
Arts and crafts	368
Notions and fancy goods	497
Luggage and leather goods	212
Office appliances, stationery, paper and paper goods, books and graphic arts	615
Advertising and packaging novelties and materials	201
Chemicals, cosmetics, pharmaceuticals	197
Musical instruments	33
Foodstuffs	79

Total exhibitors (Spring Fair 1934) 5,483

BUILDING, HOME AND INDUSTRIAL EQUIPMENT FAIR

Opening August 25th

More than 1000 exhibitors

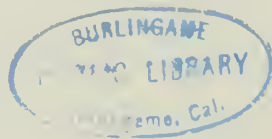


LEIPZIG TRADE FAIRS

Root's Comedy
Ruffingame.



FOR A MODERN COMEDY, A MODERN INTERIOR. This one had a brief showing on Broadway last month in the play *CROSS RUFF*, produced by Delos Chappell. It was designed by John Root, who plots his settings not for make-believe but as an architect would plan a house. Notice the corner window with its panes of glass opening in tiers. A heavy yellow silk curtain hangs from ceiling to floor. It draws to the corner and across the window wall on the right. Notice the curved wall of the stairs and the metal balustrade. Notice the rubber plant *redivivus* and the cactus in the window corner. And notice the old English chairs in the dining corner and at the desk, about as modern as the cutter in the stable, but perfectly at home in this contemporary room. Colors are yellow, burnt orange in the sofa, off-white in walls and lamp shades, and brown in the rugs and stair carpet



ARTS AND DECORATION

VOLUME XLII • NUMBER 6

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ARTS and DECORATION is published the first of every month by Arts and Decoration Publishing Company, Inc., 50 East 42nd Street, New York City. SUBSCRIPTION PRICE: \$3.00 a year; two years, \$5.00; single copies, 35 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional. Entered as second-class matter March 5, 1919, at the post office New York City, under the act of March 3, 1879. CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue. TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

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ARTS AND DECORATION
PUBLISHING COMPANY, INC.
50 EAST 42ND STREET NEW YORK



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RICHARD GARRISON

AGAINST the severely modern background of the dining room, the Victorian chairs and table, and the old china and silver show off to advantage. Ceiling and rug are gray, and walls a circular band of off-white, the Venetian blinds in the same tone. Bracket lights were designed by Kurt Versen and can provide either direct or indirect light by a turn of the chromium tubing

A LONG, LOW HOUSE FOR THE COUNTRY

Talcott and Talcott, architects, have recently completed this original design for Mr. and Mrs. Ostrom Enders in Avon, Connecticut

MR. AND MRS. ENDERS have moved into their new, very modern house in Avon, Connecticut—with their two children, two maids and a nurse. It is a house built to fulfill the ordinary needs of a family for a lifetime. The children's quarters, for instance, are in a wing by themselves upstairs, with room for another child. This section was planned as a unit so that when the young have grown up, their rooms can be closed off.

In the exterior design, the architects were guided by the roll of the Connecticut hills and meadows in the surrounding landscape. Numerous wide windows are so placed as to give the best view. Flat roofs, insulated successfully with rock wool and cork, provide terraces for the bedrooms. An outside staircase ascends to the porch off the main bedroom, so that Mr. and Mrs. Enders can go direct to their quarters without tramping through the house in riding boots or swimming suits. The architects are planning all furniture for the interiors. It will be designed to economize space and to satisfy exact purposes. In the meantime furniture from other periods is distributed throughout the house and seems to fit without protest into the plain modern architecture. The interiors today, except for recessed lighting and heating in most of the rooms, are in a state of transition from past times into future.



THE house is constructed of hollow tile with a white brick veneer. A band of copper trims the roof. The flat extension wall incloses the garage



RICHARD GARRISON

THE view from the southeast shows the circular wall of the dining room. This roof forms a terrace off the children's quarters upstairs in the long wing. In the lower picture the outside stairs ascend to a terrace off Mr. and Mrs. Enders' bedroom. Window frames are stock metal, painted black. Brick facing is white; copper band outlines the roof; doors are painted bright red

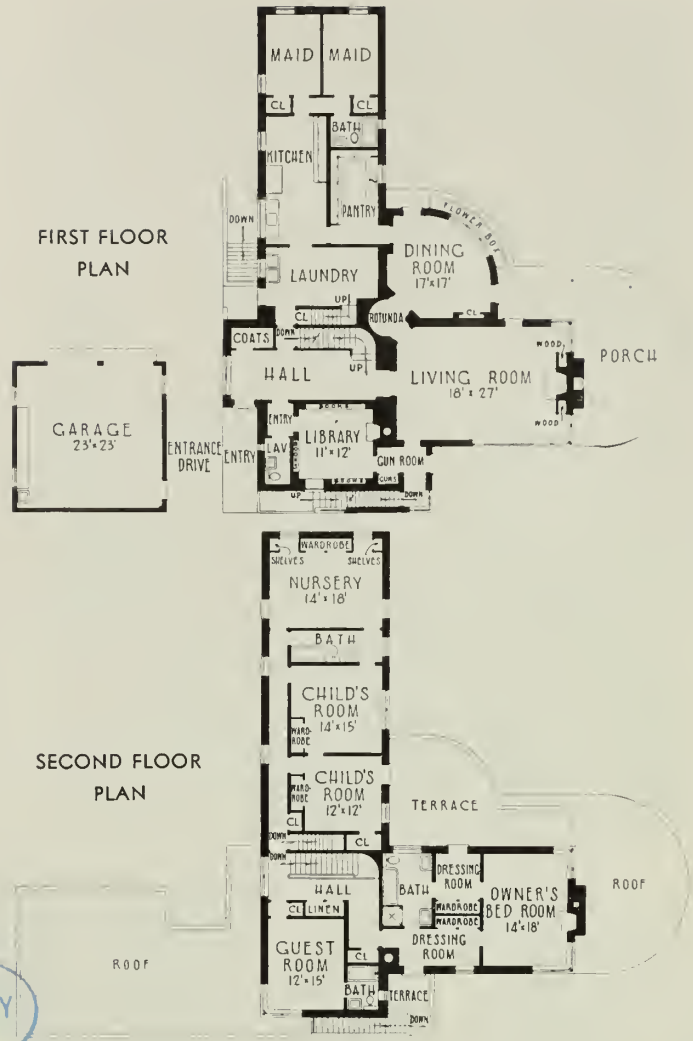
ON THE OPPOSITE PAGE

IN the entrance hall are ultra-marine blue walls on three sides. The stair wall itself is a pinkish off-white. Floor is white marble. Treads and stair rail are oak. The door trim is typical of the trim throughout the house. The door itself is a pinkish white

THE circular slab roof extending out over the terrace is supported by straight iron columns. Porch furniture is green metal with woven mat backs and seats. The lounging chair of white metal is covered in green leather



THE HOUSE OF MR. AND MRS. OSTROM ENDERS, AVON, CONNECTICUT



SALE
LIBRARY
Burlingame, Cal.





THE library walls are of hand-made waxed brick, smaller than the usual brick. Bookcases and doors are of stained pine. The incidental hardware throughout the house is of brushed aluminum, designed by Corbin. Doors are all flush with walls. The all-over rug in the library is a deep purple

IN the large living room, walls are painted a light tomato red. A brown-red rug covers the floor; ceiling is white. Horizontal windows extend around three sides of the room and the Venetian blinds are painted the red of the walls. Facings around the fireplace and hearth are of gray slate

THE HOUSE
OF
MR. AND MRS.
OSTROM ENDERS
AVON
CONNECTICUT



LIGHT WHERE YOU NEED IT

IN dim corners, on your book, where you work —modern lighting invades the dark spots. From front door to kitchen, new lighting arrangements make life pleasanter and safer.

No more tripping over doorsills in unlighted hallways, no more groping around in the dark and colliding with furniture, in today's house. A small light along the baseboard fixes that. A tiny, low wattage bulb has been especially made for the purpose. The light is thrown on the floor of bedroom, bath or hallway, allowing easy navigation without disturbing anyone's sleep. For years similar devices have been used on the stairs in movie theatres and public places, but we are just beginning to apply them in our homes.

If you don't want to go to the expense and trouble of installing such night lights in a house already built, there are a number of gadgets on the market which serve a similar purpose and can be used with the ordinary lamp or floor socket. They are made of Bakelite and carry the same small bulbs, but naturally are not recessed in the walls.

Cove lighting has become familiar to all of us. It is half decorative and half utilitarian, and there are dozens of places in every home where it can be used to advantage. Since it gives a clear smooth glow without shadows, it is especially good for bathrooms, dressing rooms and around bedroom mirrors. Cove lighting is a method of placing the bulb in a recess in the wall and covering it with a diffusing sheet of frosted glass. In older houses where it is not practical to build in the recesses, a similar effect is achieved with a little simple construction work.

Diffused lighting panels are a godsend in the kitchen. Placed under the tops of cupboards they throw light down on the work surfaces beneath. Placed over the sink or stove they light these scenes of operation without the cook having to worry about getting in her own light. Another necessary kitchen light is one in the refrigerator. Some of the new models are equipped with them, and there are separate lighting units you can get for the refrigerator that doesn't have them. When the door opens, the light flashes on. This is particularly handy in apartments where the kitchenette may be none too well lighted.

For decorative purposes, diffused panels about niches and cupboards give a dramatic effect to the ornaments they hold. Used on bookcases, they are ornamental and make it easy to read the titles.

The question of lamps is really that of lighting special objects. For instance, the effective piano lamp on this page. It consists of a cylinder of Bakelite with a roll-back opening and a long lumiline lamp. It attaches to the keyboard cover and illuminates keys and music. A mercury switch lights it automatically when the cover is raised.



PIANO LIGHT, effectively illuminates music and keyboard. Designed for Steinway by Nathan Horwitt, Design Engineers



THE LIGHT on the bathroom floor. This tiny night light burns a lamp of only a few watts. Westinghouse



SCHELLING

HANDY little night light which plugs in lamp or wall socket. Hamilton Beach Manufacturing Company



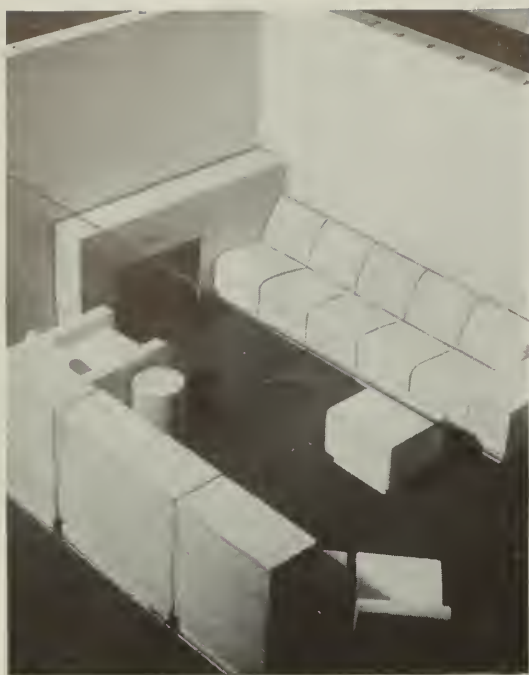
COVE LIGHTING on both sides and over the bathroom mirror. Westinghouse Home of Tomorrow, Mansfield, Ohio



BAND of diffused light illuminates the foyer mirror and is also decorative. Westinghouse Home of Tomorrow



BUILT-IN LIGHTING over the sink and under cabinets illuminates work surfaces. Westinghouse Home of Tomorrow



→
THE TWO-CHEST IDEA of bedroom arrangement is shown in the plan just opposite. This room is exactly the same as the one below—both are constructed to scale to represent rooms 10' x 12' in size. But in setting up the model with the two chests, Mr. Rohde has managed to clear the floor space considerably. And horizontal planes of the same levels give a unity of feeling. The dressing table has not been changed essentially—but the long low horizontal is a pleasant repeat of the proportions of the two chests. The mirror above the two chests further accentuates this horizontal line. Note also that by the improved arrangement opposite space is provided for an additional night table.

ALL PHOTOGRAPHS BY KURT SCHELLING

THE MODERN DESIGNER CONSIDERS FLOOR PLANS

WHEN contemporary designers solve some annoying problem which we thought we were going to have to put up with forever, they deserve applause.

Ever since city living and compact rooms became a part of our scheme of things, the bedroom has been something of a decorative black beast. Furniture manufacturers wrangled over how many pieces of furniture belonged to the equipment of a bedroom. A few strong-minded people had the courage to insist on furnishing their bedrooms piece by piece in a way that totalled up happily. But there was no wide sweeping solution.

Now Gilbert Rohde comes along with his identical-chest theory. It seems reasonable, and by demonstration it provides more floor space and less confusion.

The plan is very simple: A bedroom shared by two people needs two chests of drawers. But there is no actual need for an external difference between pieces of furniture designed to hold masculine and feminine apparel. So Mr. Rohde puts identical chests side by side and subtracts one from the number of units in the room.

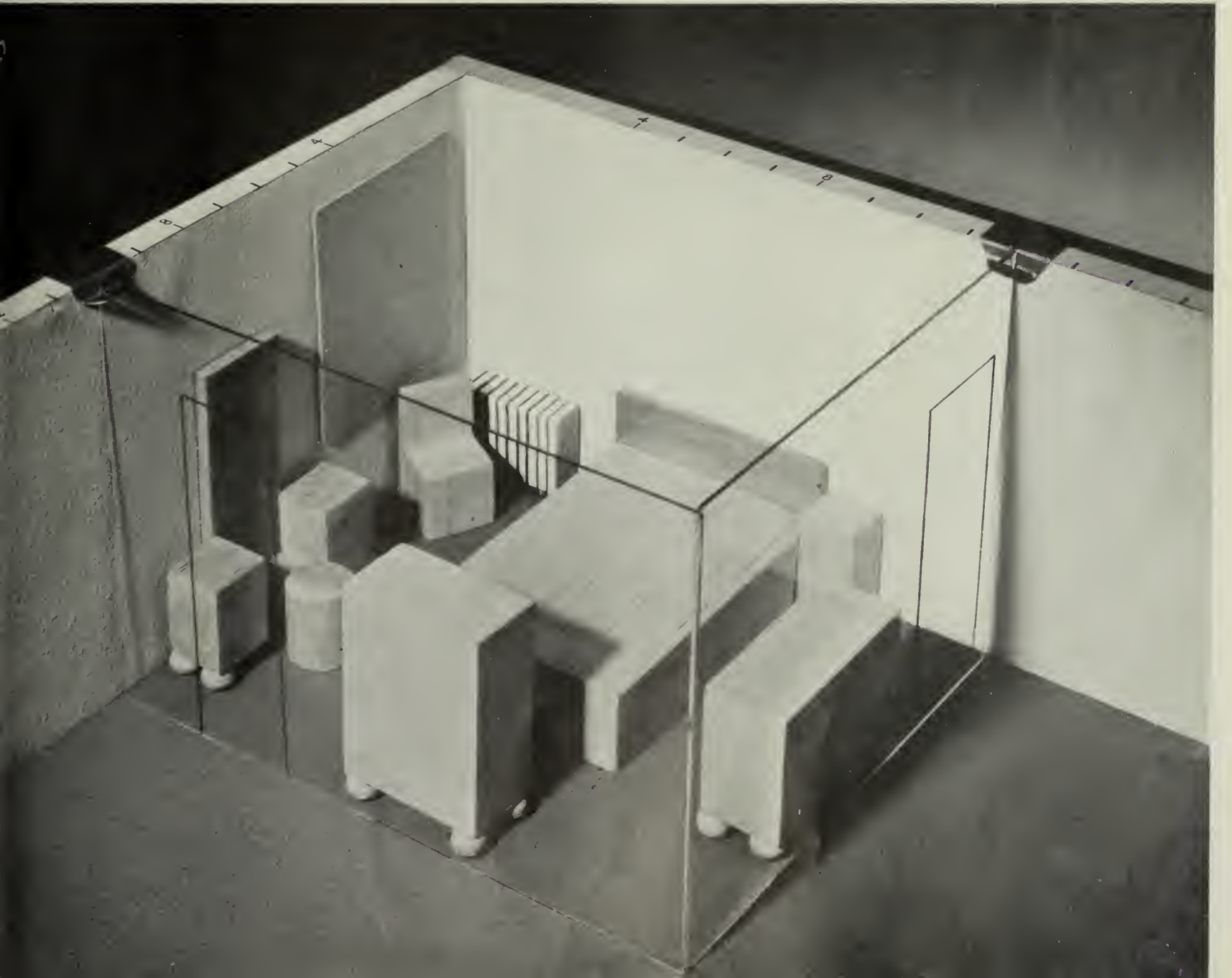
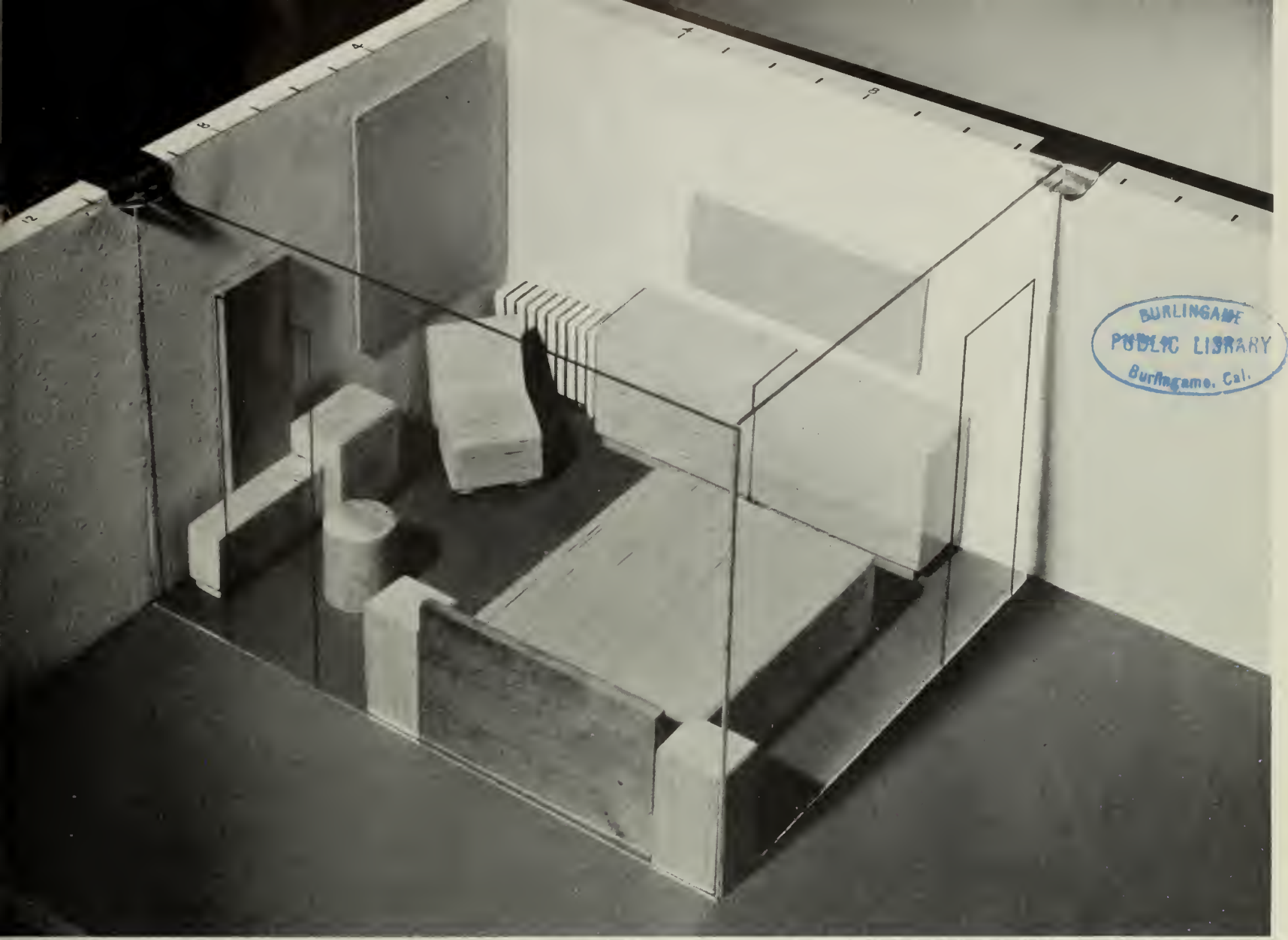
In many bedrooms this scheme also makes an extra wall space available so that twin beds can be used if desired instead of a double bed. Any identical chests of drawers will do for this scheme. The chests which Mr. Rohde has designed are low and wide so that they tend to heighten the horizontal effect of the room.

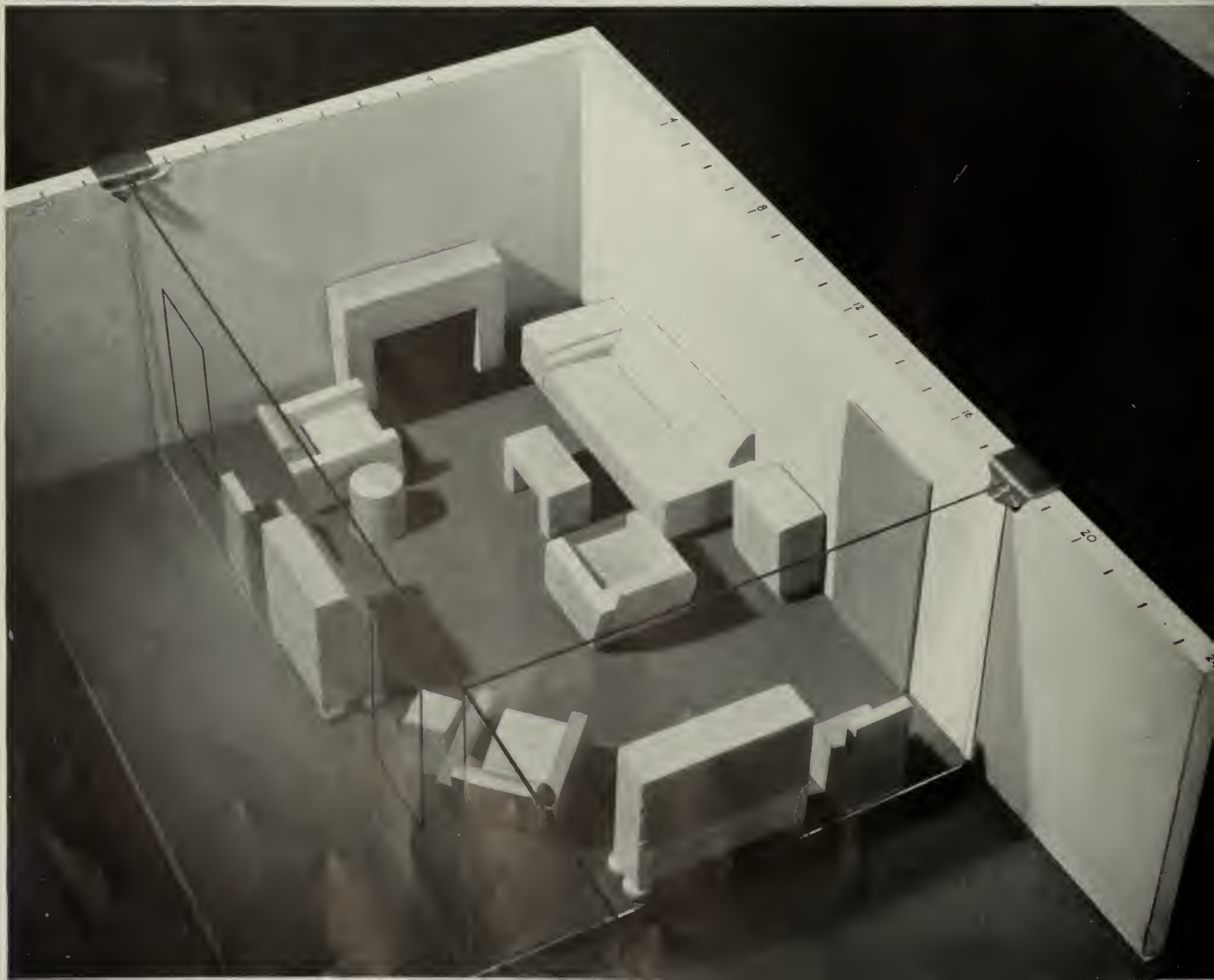
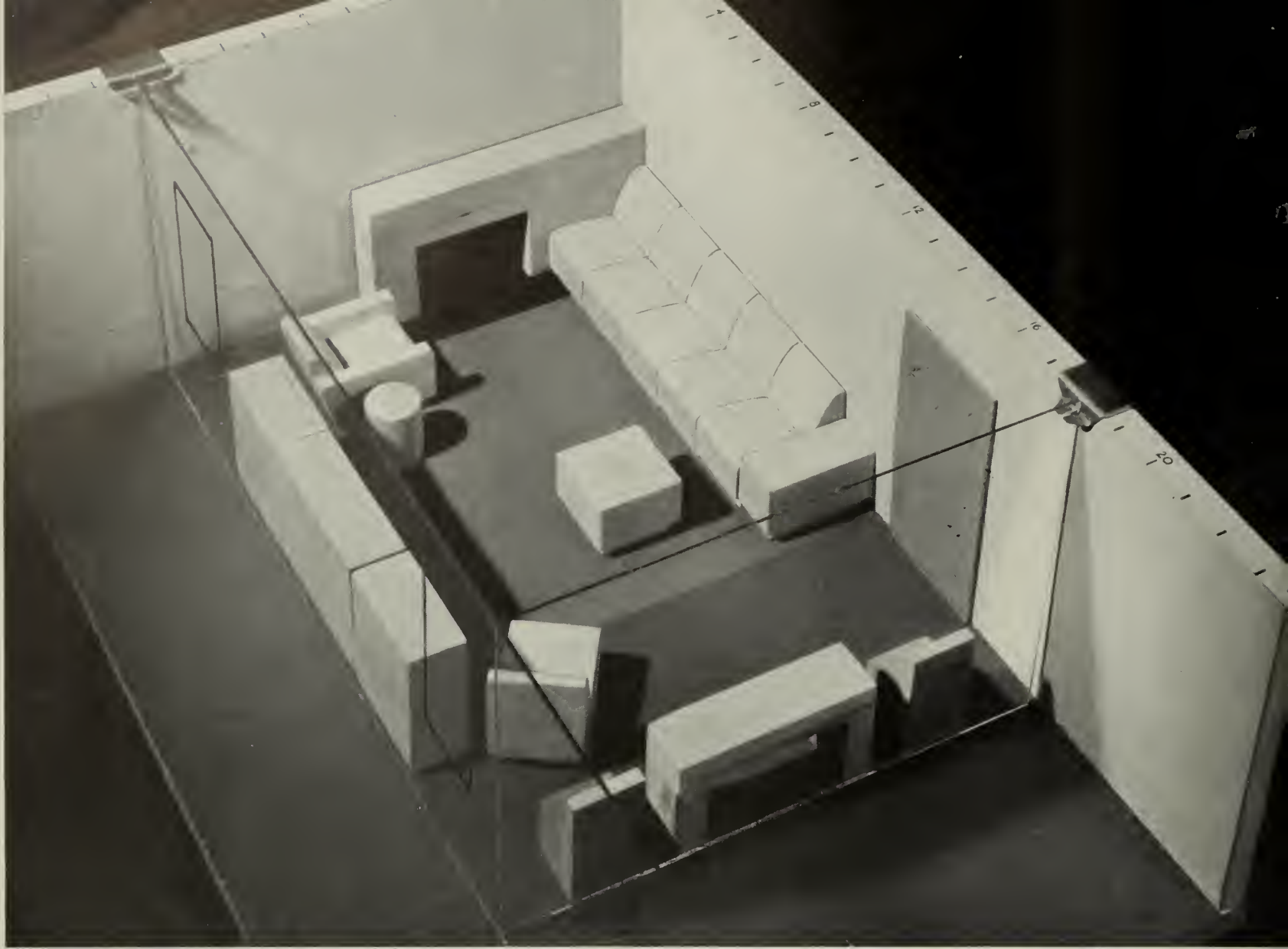
This economy of arrangement is not limited to bedrooms. The ordinary living room can take advantage of it, too. The unit-plan of furniture which made such a sensation last summer is sound, and provides just this solution. For example, a radio, a writing desk and book shelves are built together in units of the same depth and height. These units can be easily moved and changed as the shape of the room or the fancy of the owner dictates.

→
A CLUTTERED ROOM with the conventional bedroom furniture of varying heights and proportions is shown opposite. In setting up this model, Mr. Rohde took pains to arrange each piece of furniture in the best possible relationship to other pieces and the walls. Even with that effort, it was impossible to achieve anything but a spotty, chaotic effect. The storage capacity of the high chiffrobe and the lower chest of drawers is the same as that of the identical chests used in the arrangement above

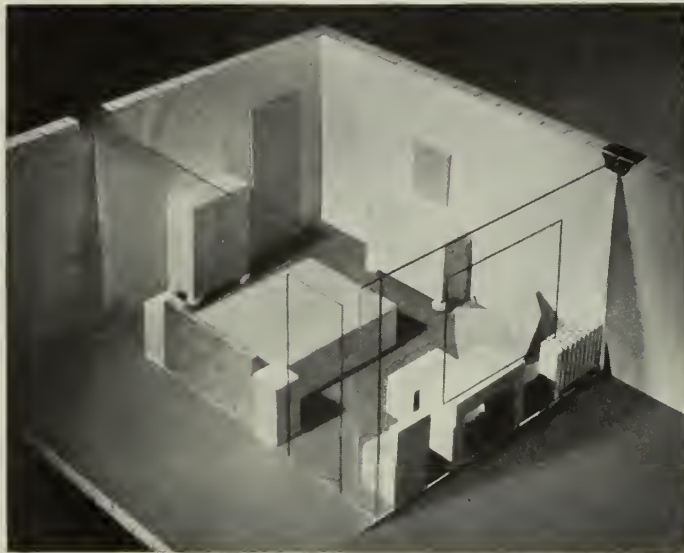
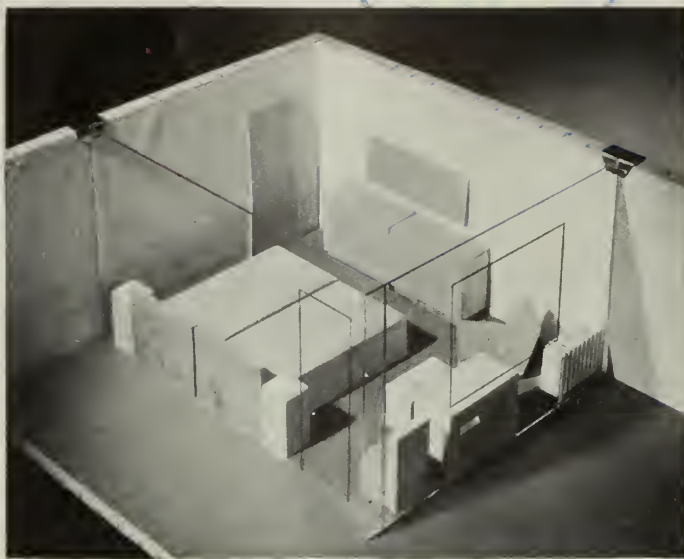


One of Mr. Rohde's designs for identical bedroom chests. Manufactured by Herman Miller; available in department stores





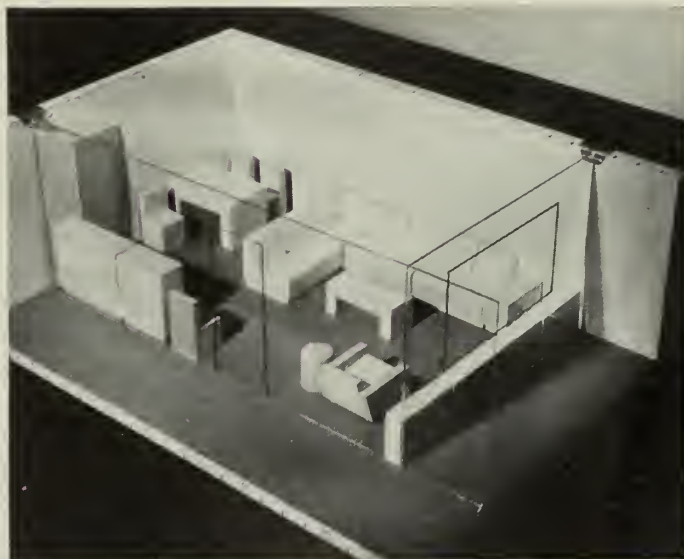
← **FOUR STRONG HORIZONTALS** establish unity and balance in the upper of the two living room arrangements opposite. The problem for both rooms is identical—a room twelve by eighteen. The only architectural change in the upper room is the extension of the fireplace to reach the right wall. Mr. Rohde's identical chest idea is worked out here with a three-unit piece of furniture: one end unit is a desk, the center unit is a bookcase and the other end unit is a radio with bookshelves below. This is balanced on the opposite side of the room with a unit-plan couch, pushed against the fireplace-facing to save the break of another end-table. A large, low coffee table is the only interruption in the clear floor space in the center of the room



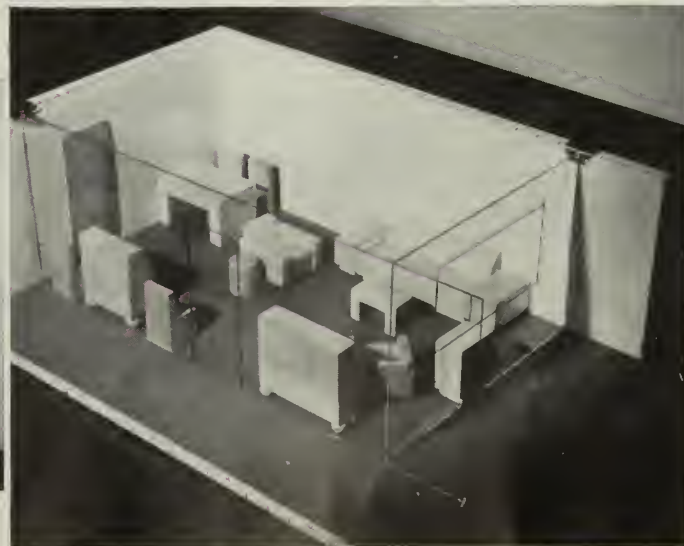
IDENTICAL CHESTS make space for twin beds in the rearranged room which is shown at the left. In addition to giving a feeling of unity to the room by reducing the number of pieces, this new plan gives space on an extra wall where the chiffrrobe is removed. Twin beds take slightly more room than one double bed, and under the lower plan are impossible

RANDOM HEIGHTS of furniture in a small room make for confusion. In the arrangement of conventional bedroom pieces just opposite, it would be impossible to have a harmonious room if the chiffrrobe were placed beside the chest of drawers. Thus, a wall space is required for each, and the room becomes too crowded to permit the use of twin beds. The solution to the problem is shown above

← **SIMILAR-SIZED PIECES** with no common denominator to tie them together make the conventional living room arrangement opposite uninteresting. The desk is against the left wall, the radio occupies the right, and the bookcase the wall in the foreground. On the theory that there was no structural reason why these three should be separate unrelated pieces, Mr. Rohde offers the solution above to make this room into a unified modern interior



THE CHEST UNIT PLAN applied to a smaller living room. Here two units, including bookcase and radio are balanced on the opposite side of the room by an angle sofa (also a unit-plan piece). These two strong pieces compose in the room to give the maximum of floor space



IDENTICAL with the room above it in dimensions, the arrangement just opposite seems incoherent and undistinguished because it has no emphatic points. It is hard to make a room important when it is filled with many pieces of furniture, unrelated in their basic lines



Another Rohde bedroom chest design. Manufactured by Kroehler, available in department stores



DETAILS OF THE ZODIAC BOWL, WHICH HAS BEEN BOUGHT BY THE VICTORIA AND ALBERT MUSEUM, LONDON. ENGRAVED ON STEUBEN



AMERICAN GLASS

To London



SIDNEY WAUGH's designs for glass, engraved by the Steuben Company of Corning, have been on view during the past month at the Knoedler Galleries, prior to their being exhibited at the Fine Arts Society in London. The glass was originally blown to hold simple shapes and the patterns etched in by skilled engravers. Exquisite examples of the work of Sidney Waugh, and the fine craftsmanship of the manufactory

EUGENE HUTCHINSON



HAMILTON M. WRIGHT

GLASS. DESIGNED BY SIDNEY WAUGH, ZODIAC SIGNS ARE SCORPIO, SAGITTARIUS, THE ARCHER, CAPRICORNUS, ARIES, AND TAURUS

SWEDISH GLASS

To New York



KURT SCHELLING



THE modern work of the Swedish designers and craftsmen in glass has been seen often in America. These two pieces are the work of Victor Lindstrand for Orrefors and they are recent acquisitions of the Metropolitan Museum of Art. The rectangular vase with the panther carved on each of the four sides is of brownish purple glass, deepening in color at the base. The engraved ornament on the glass vase above is a kneeling woman with a child on her shoulder

HINDU LEGENDS ON THE WALL



MURALS IN THE APARTMENT OF DR. AND MRS.



AS faithful as possible to Indian feeling, Mrs. Handley has transplanted an ancient form of art into present day surroundings, restraining it to a suitable mural technique. Her designs represent various myths and symbols in the life of the Hindu god Krishna. They are painted, some on canvas, some directly on the walls, in the entrance hall of Dr. and Mrs. Millet's apartment on Park Avenue.

Except for the largest panel in the stairwell (upper right), the decoration is treated throughout as a line drawing in silver leaf on a green background. Brighter colors are only suggested, in the restrained use of black, white and vermillion in jewels, birds, the eyes of persons and animals, and in the embroidered patterns of saris and clothing. In the largest panel Krishna's figure is gray blue, the maidens' hair gray, which takes a mauve cast from the silver leaf. A thin line of vermillion emphasizes the architectural terraced lines indicating platforms (in the fragment, lower left). There is little solid use of color beside this figure of Krishna, except that in the stairwell cove downstairs the figures are a dull silver in silhouette, outlined in bright silver leaf. In the



JOHN A. P. MILLET, NEW YORK, PAINTED BY HESTER M. HANDLEY

fragment, lower right, the panel on the west wall, Krishna is playing the flute, with Rahda (the human soul) by his side and the herdsmen and the girls and animals about him. The frieze-like treatment above is rain. Krishna stands in the center of the "thousand petalled lotus", the traditional dais for his figure. At the base of the stairs (upper left) Rahda awaits a tryst with Krishna, seated alone in the forest with a deer by her side. For the largest panel of the stairwell (upper right), Krishna is painted seated in a tree playing his flute. He has stolen the clothes of the seven Brindaban milk maids in the water below and hung the garments on the tree branches. The maids are begging for the return of their clothes.

Dull finished chromium lamps were designed for the hall. Though modern in form they are Oriental in suggestion, curving to a point at the angles of their hexagonal shades to suggest the lotus blossom. The floors are stained a dark teak.





ELIZABETH ARDEN

THE EXERCISE-DRESSING ROOM

SPECIFICATIONS BY ELIZABETH ARDEN

DESIGNED BY JACQUES DE VEYRAC-PAULHAN

HERE is an ideal room. It is plotted in the modern, functional way with floor plans and equipment emerging from a technique of living. In this case the room is based on the activities of a modern woman who chooses to be effective, beautiful, healthy. The room is built around the most advanced theories on keeping fit: its essentials and its luxuries. The daily dozen, relaxation, make-up, showers, massage, have been translated by an architect into order and charm; light, temperatures, and correct heights, into things easily available and that work luxuriously well. It transposes space into the technique of good looks in the same way that the modern kitchen uses the last inch for the comfort of the cook and the success of the soufflé.

Miss Arden, whose sense of perfection in matters of beauty has sent millions of women head first into cream jars and rolling machines, makes the following specifications for a completely equipped feminine paradise. The room must be light in color, essentially hygienic, flanked to the ceiling with glass cupboards and as simple and straightforward as possible. It must provide for a massage table, a sofa, a straight

chair with not too soft a cushion (for bending exercises), a second chair with an arm for manicuring comfort, a manicuring table, a sun lamp, scales, an exercise mat, a rack on which to fling clothes, a battery of wastepaper baskets and a superlative dressing table. She suggests that the dressing table have a large mirror, plenty of drawer space for creams, tissues and make-up, a special place for hair brushes and curling equipment, and a magnifying glass. The lighting must be superb with an arrangement for daylight full in the face, and night light so that mascara can be put on effortlessly. She does not like light that is centered low on the dressing table.

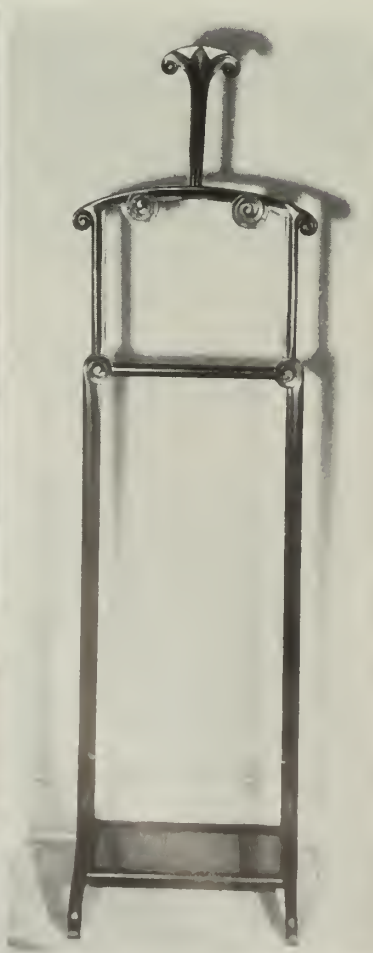
There must be plenty of mirrors, places for a wardrobe with compartments for hats and shoes, lingerie and big sachets! There must be books and a comfortable place to lie down. If you consider a bath just a dash of porcelain and plenty



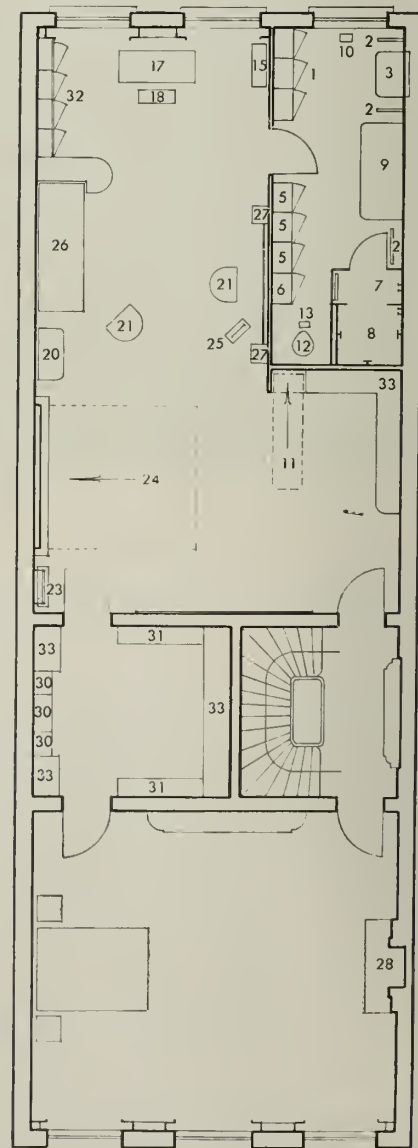
Pink satin exercise mat in canvas bag. Arden Salon



Gardenia lingerie sachets from Elizabeth Arden



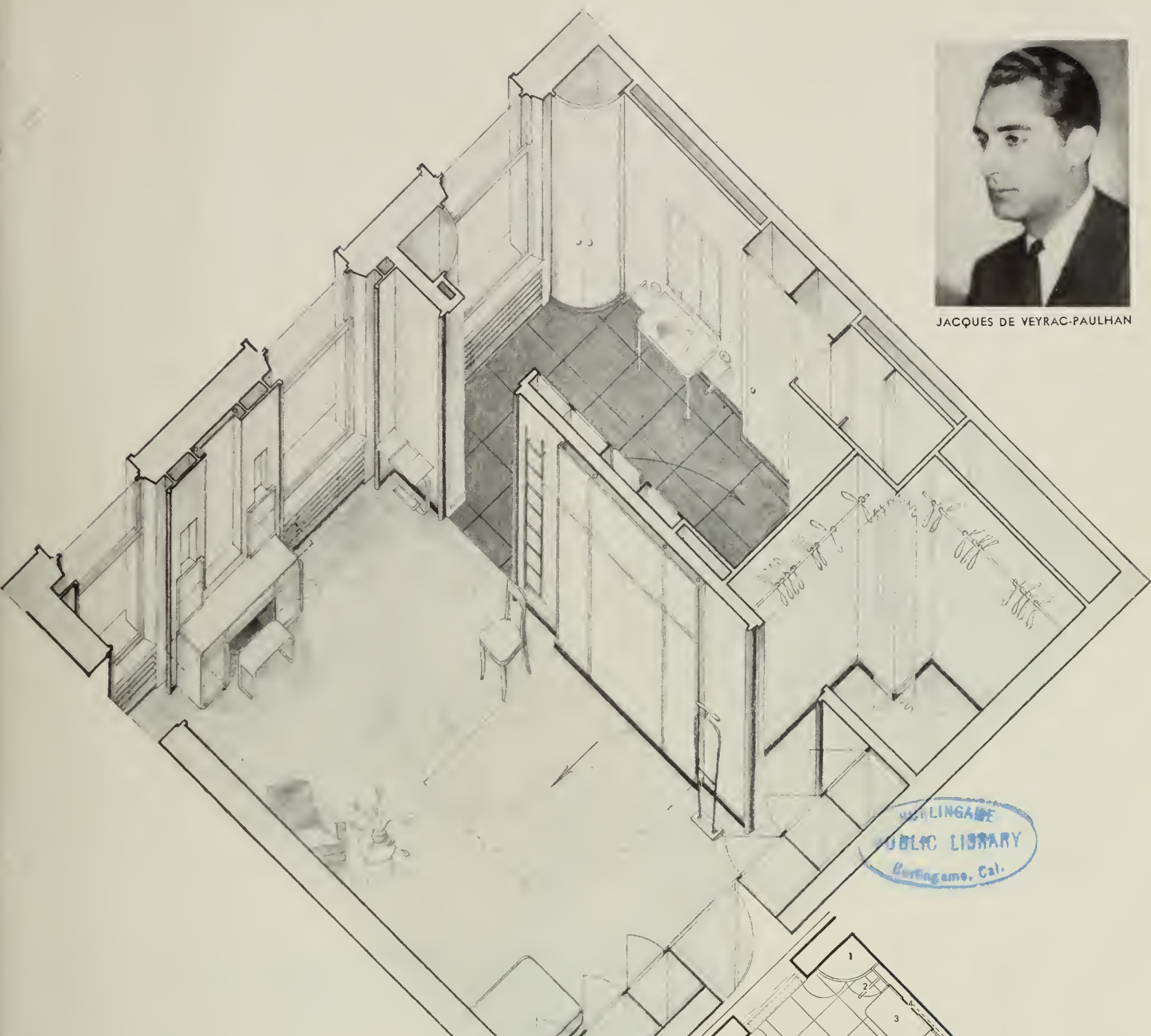
Costumer. Arden Salon



Plan for exercise-dressing room in typical brownstone house floor plan



JACQUES DE VEYRAC-PAULHAN



WILLINGHAM
PUBLIC LIBRARY
Berkeley, Cal.

1. Large closet for sun lamp, hair dryer
2. Heated towel rack
3. Lavatory
4. Cabinet with lights in mirror
5. Closet for night robes
6. Closet for bath linen, creams, lotions, bath preparations
7. Shower hose
8. Shower
9. Bath
10. Scale
11. Massage table
12. Toilet
13. Foot stool
14. Safe
15. Manicure table
16. Stool
17. Dressing table
18. Dressing table bench
19. Table
20. Radio
21. Armchair
22. Gymnastic chair
23. Ladder
24. Exercise mat
25. Costumer
26. Sofa
27. Table
28. Fireplace
29. Library
30. Closet for shoes
31. Closet for hats
32. Closet for lingerie
33. Wardrobe closet



of hot water, Miss Arden's specifications will read like fiction. They are definite and informative. There must be a tub in which you can lie and not hit the back of the head, no sloping sides from which things slide, and reachable cabinets containing bath mits, towels, lotions and brushes. There must be a luxurious amount of shelf space for large bottles, massage equipment, bath powders.

The latest health bulletins call for a stool in front of the toilet. Doctor's orders. The showers must be long. The new system for stimulating circulation calls for two large hoses which the masseuse can turn full blast on the victim. The shower apparatus should be on the sides of the cabinet, not in the corners. "There should be," says Miss Arden, "a place to escape to!" Towel racks are more convenient near the tubs, and there should be a spray for washing the hair.

Shelf space is of the utmost importance. There is never enough room for equipment and the equipment for one woman includes the following:

For the bath and massage:

- bath mits (made of toweling and filled with an almond soap)
- geranium soap
- bath crystals
- bath oil (Jasmin)
- massage liquid
- talcum or bath liquids
- a loofah (to give the skin a good scrubbing and promote circulation)

For the daily care of the skin:

- cleansing cream
- skin tonic
- skin cream
- astringent cream and oil
- special astringent
- cleansing tissues
- patters

- eye lotion and an eye cup
- a plentiful supply of absorbent cotton

Make-up requirements:

- powder foundation
- color harmony boxes of rouge, lipstick and eye shadow
- at least three shades of face powder

Then there must be perfume and cologne and perfume atomizer, miscellaneous nail polishes, remover and manicuring equipment, hair brushes and hair lotions.

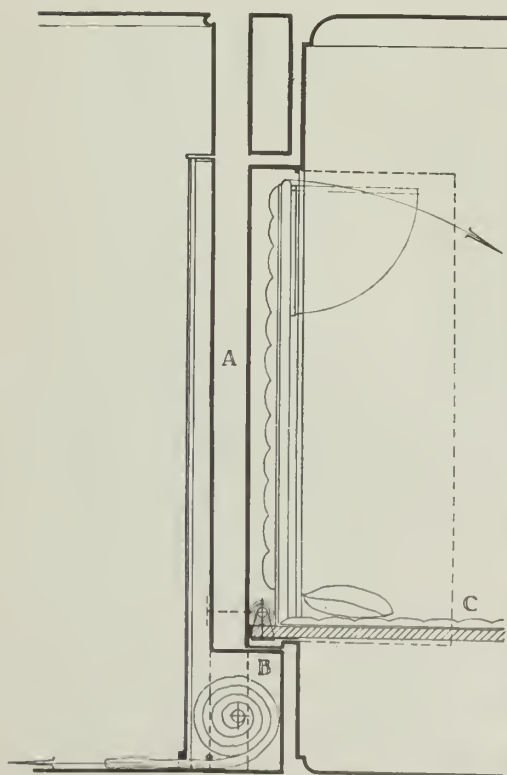
Jacques de Veyrac-Paulhan, French architect-decorateur, has designed the room in pink with mirror and glass, and a black dressing table, manicure table and exercise chair.

There are in the exercise room a bookcase, a chaise lounge, a fireplace, a radio and a victrola, a small table for flowers and bibelot and a comfortable armchair. Hats have their own closets; and shoes, lingerie, gloves, handkerchiefs have their own compartments in another set of mirrored cabinets. Coats, suits and dresses hang in a closet with plenty of space.

Opposite the fireplace is a large mirror wall, not only to prevent escape from the room without a full length view, but for purposes of seeing posture and position while exercising. The architect has cleverly planned for the Arden exercise mat, which is satin, quilted and unfolds on the floor, to roll back behind the mirror wall when it is not in use. This is done by pressing a button. The exercise chair is nearby and a ladder for exercise if that is recommended.

The big mirror behind the exercise mat is lighted. Next it is a costumer on which clothes can be hung. In one corner of the room is a manicure table which folds back after the manicure and becomes a table.

The dressing table, black, with mirror and opaque glass, is between two windows. A false wall hides cabinets in which go a supply of creams and equipment . . . and the concealed lighting. Around the mirror and at the sides is a band of opaque glass through which the light comes, giving a perfect light for make-up. In the ceiling is a spot light which lights



Above—Architect's drawing of the wall between the exercise room and bath (a) showing how the exercise mat (b) rolls in behind the mirror and how the massage table (c) lowers in the bathroom. (See page nineteen for complete plan)



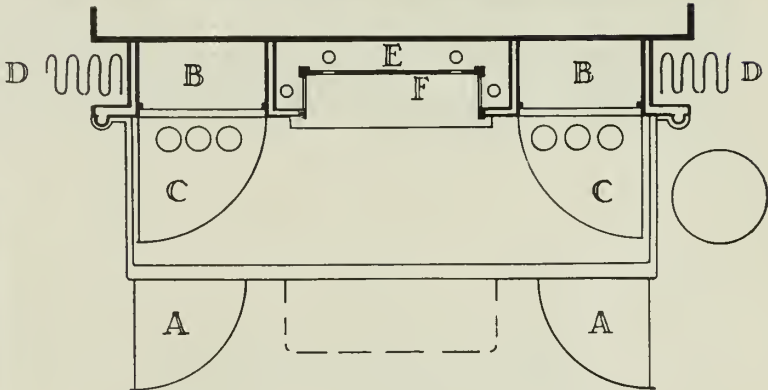
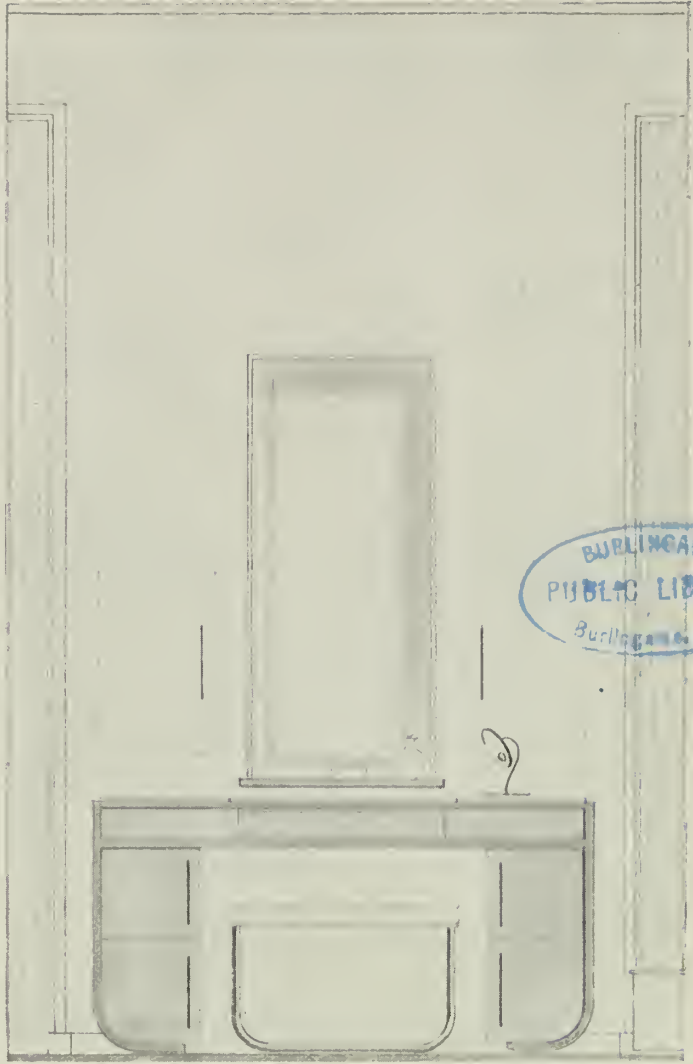
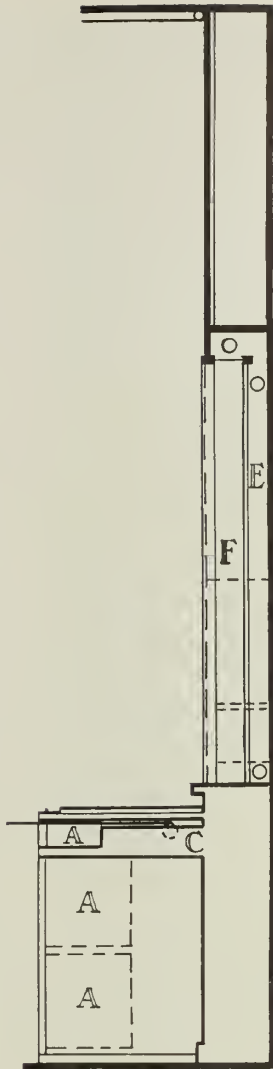
the face. Small lights in the top of the dressing table keep shadows from forming. No matter which way one turns, when applying mascara or rouge, illumination is perfectly shadowless.

In the bathroom is a corner cabinet without shelves for such equipment as the sun lamp and hair dryer and any other electrical apparatus. The cabinet over the lavatory has concealed lighting and shelves. On either side is a towel rack heated so that the towels are always warm. Two cabinets next the shower hold linen, massage blankets and sheets, night robes and negligé. The scale is next the tub, and shelves are there for bath crystals, mits and lotions.

The massage table is in the bathroom attached to the other side of the wall into which the exercise mat rolls. It folds up into the wall when it is not in use but can be quickly let down for a massage. In the wall is a safe for jewels.

It is easy enough, you may say, to have a room like this starting from scratch. Build a house with a room like this in it and all is well. But is it practical for the ordinary floor plan? In almost every apartment there is a bath with a room attached which today is used for a bedroom. De Veyrac says it is better planning to keep a small room for sleeping with just space enough for beds and use another room in this fashion for an exercise-dressing room. No additional space is necessary.

To prove that the elements of such a room can be adjusted to the most unmodern of floor plans he has taken the long narrow layout of a brownstone New York house and plotted it into its exercise and dressing room possibilities.



THE DRESSING TABLE is made of black wood with a glass top. The side drawers (a) for cosmetics swing out. The bench is upholstered in pink satin. It is placed against a false wall (e) which makes possible a lighting system that casts no shadows and yet illuminates the face so that there is no additional light needed for even such a meticulous process as the applying of mascara. The lights underneath the opaque glass (c) at the top of the dressing table are what eliminate shadow under the chin and eyes. The mirror is set back and there are lights behind opaque glass (f) in a band around it as well as at the sides. On either side of the mirror are cabinets (b). The curtains (d) hanging on either side are made of pink satin



4



5

NORMAN TANNER



6

KURT SCHELLING

1. The Hanovia home model alpine sun lamp
2. Fairbanks, Morse health scale with measuring device
3. Frederick's whirlwind hair dryer for home use
4. Arden massage and freshening lotions in gallon sizes
5. Arden nourishing and cleansing creams in pound sizes
6. Magnifying glass, patters, hand mits and reducing roller from Arden. Loofah from Caswell-Massey Company



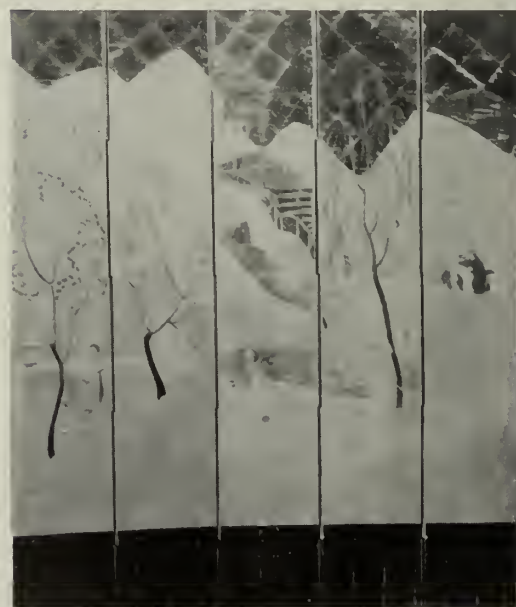
KURT SCHELLING

A SCREEN may have its seamy side. Here are a few that present a front so charming that it matters little what they are meant to hide. Of all pieces of furniture the screen can be the most useful and the most frivolous and decorative. It may conceal the pantry door but it adds glamour to the dining room. It may keep the dawn from your sleepy eyes in the morning, but it makes a bedroom gayer than all the cosmetic jars and bottles on the dressing table.

At the top of the page is a three-section transparent glass screen from James Pendleton. The monkeys and the conventionalized tropic plants and trees are painted on in white, by Honoré Palmer. At the left, below, is a panorama of Central Park and the skyline of New York City in the background. It is painted in oil, in soft, rich tones of green and red by Ethel Blanchard Collver and was recently exhibited at the Decorators Club. The middle screen was imported from Japan for Alfred Orlik. Twenty coats of fine black lacquer make a surface like glass. The lacquer is flecked with green and the fish and seaweed motif is in gold. The five paneled screen on the right has the quality of Persian miniatures.

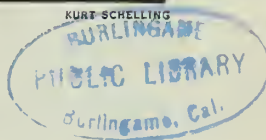
The sky and the base band are in gold leaf. Mountains and foreground vary from yellow to peach. Horses, figures, and animals are touched with brighter colors. It was painted by Jo Mallonee.

VIEWS ON SCREENS





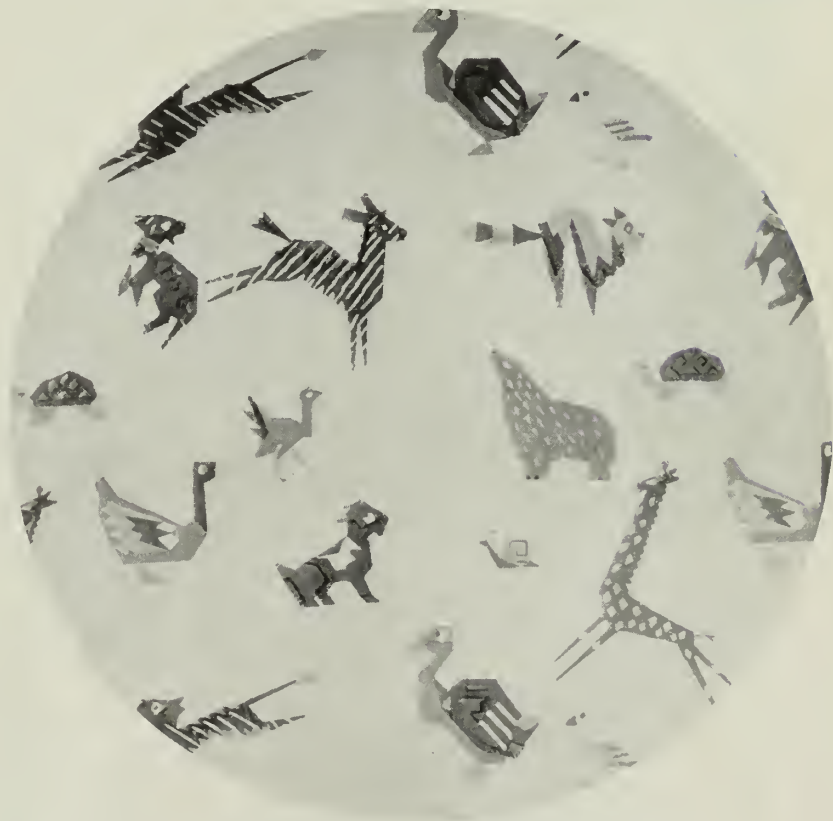
THE toy cupboard in this pre-school child's nursery is designed to serve as a general utility cabinet for a small baby's scales, clothes and bath things, and later as a place to keep books and games. The bed can be had in white or colors, and a larger size is available as the youngster grows. The room was planned by Childhood, Incorporated



NURSERIES THAT GROW UP

MODERN nurseries expect to have a future; the new furniture is adaptable to the child's development. When he outgrows his crib, it sheds its sides and becomes a bed. With a little shifting and rearranging, the infant's room is adjusted for the child—with all the basic pieces the same. Utility cabinets are turned into toy cupboards; wardrobes and closets change their ways; and tables rise and fall.

The furnishings are convenient for the person who cares for the little baby, and all pieces are built to fit the small child bent on learning to help himself. Nurseries that grow are said by the psychologists to be scientifically sound, and they prove a great saving.



A CLEVER English animal print in unglazed chintz for the nursery, from Howard and Schaffer



A MODERN nursery set of white maple with a long life span. The sides of the crib can be replaced by regulation sides, and the head and footboard used to make a real bed. The chest is the correct height for hanging a small child's things, and the bottom of the toy shelves is just high enough to sit on. Another shelf unit similar to this may be had to make a window seat. The furniture is designed by Joseph Aronson. Streamlined train and toys from F. A. O. Schwarz. Counterpane, plate, blocks and ball, Lord and Taylor

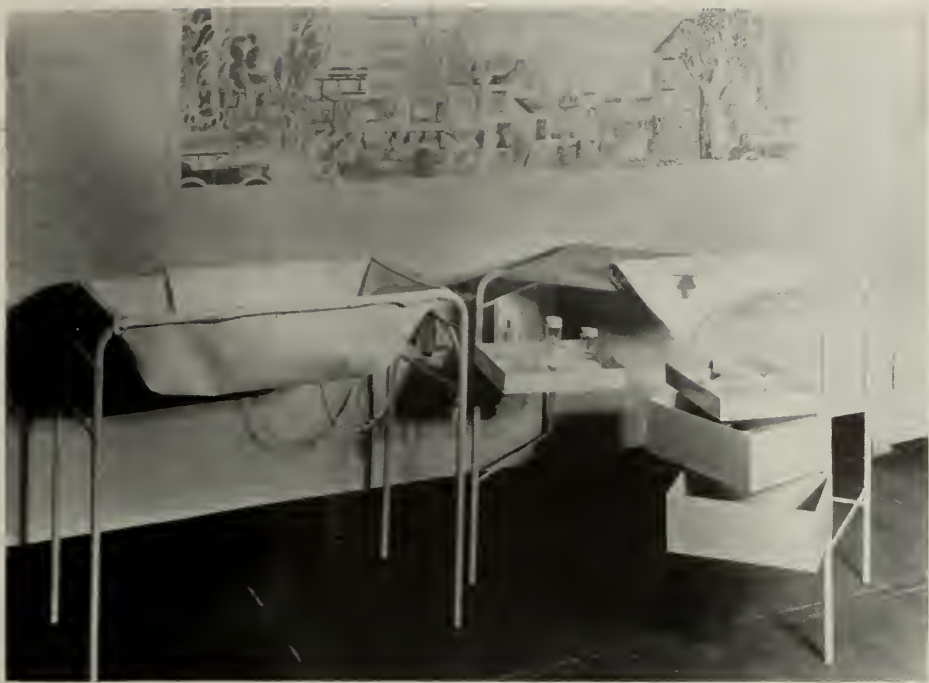


MATTIE EDWARDS HEWITT

A BABY's closet that holds everything. The top shelves are devoted to blankets, carriage robes and such, while caps, coats and dresses hang below. There are several drawers for clothing, and the small vanity on wheels is equipped for the bath and its needs. The walls are blue with white and blue molding trim. Decorated by Hammacher-Schlemmer. Baby clothes, Grande Maison de Blanc

THE table and chairs are part of a complete set of nursery furniture designed by Joseph Lotto for Abraham and Straus. It is sturdily built to fit the child, and painted coral with stars and suns. The whimsical elephant chair is a high spot for those going on three

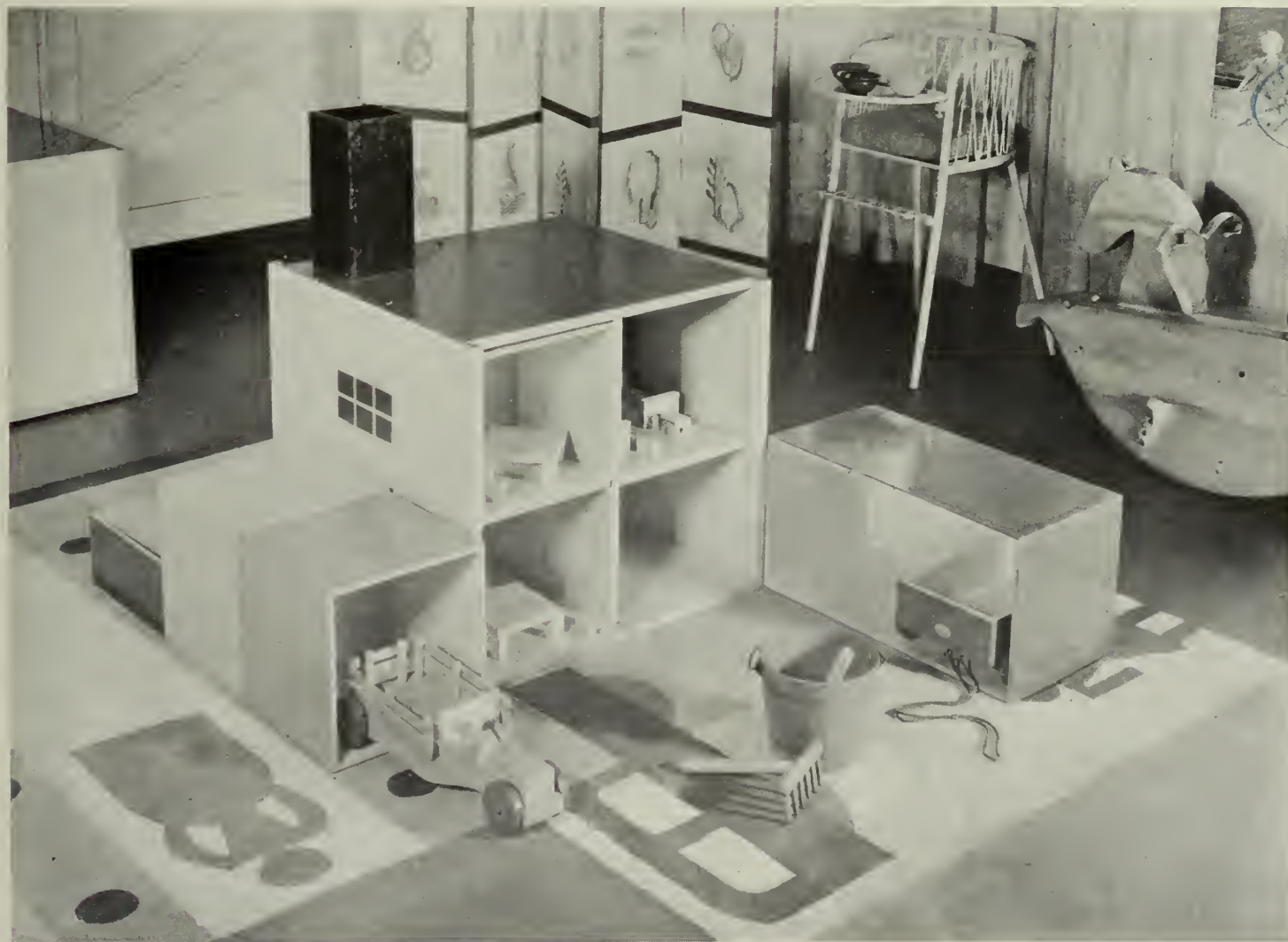




EUROPEAN contribution to early education—a chest with drawers, each of a different color, meant for systematic tucking away of toys and nicknacks. Presto—Junior soon knows by color where everything is. It was designed by Marcel Breuer, German architect

NURSERY unit of bath and utility table, made of bent metal tubing. Bath can be turned into a table by placing a bakelite top over the frame. The other unit has a pink canvas top and swinging drawers attached to the sides. The legs of this may be shortened later and a top put on to make a durable desk for an older child. These are designed by Ilonka Karasz, sponsored by Child Study Association, and made by Barcalo Manufacturing Company

EVEN toys have an ulterior motive nowadays, and this play unit designed by Ilonka Karasz is intended to do a lot of educational things for the young, as well as to keep them out of mischief. The playhouse is constructed from boards which fit into grooves, and the rooms are square blocks. When not being used architecturally, these blocks can be sat upon or used as boxes for toys. From Educational Playthings, Incorporated, and sponsored by Child Study Association. The rug is inlaid Lokweave, made by Bigelow-Sanford



BURLINGAME
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BULLETIN

WALLS remember to stay in the background—but they create plenty of well-bred excitement. Wallpapers have come back strong in all types of decoration since they became not only washable but fade-proof. Traditional motifs appear in the new papers, but styled to the contemporary mood and colors. Classic designs and stylized florals are particularly good, and papers with architectural motifs—dadoes and borders—have definite style. Dark papers with light motifs are still popular, but the trend is toward subtle shades and color combinations, chalk blue and plum, and such exotics. Straw wall coverings will have their play this summer following the Guatemalan vogue.

FLOORS are still simple, but pattern is liberal and smart in the new rugs. Plaids are good, and there are many to choose from, especially in summer rugs. In these, fibers, wools and cottons are mixed with sisal to gain new weaves and effects. Tweedy mixtures and pebble weaves are popular in carpeting. And inlaid effects are still at their zenith in broadloom. Hooked patterns are spot-lighted, both the hand-done type of thing and the same designs in Axminster. The primitive influence is noticeable, well adapted to present-day decoration, for instance, the Guatemalan designs, and the rugs based on Finnish weaves.

FURNITURE. A wealth of fresh designs, both in adaptations of old forms and in modern furniture. Look out for maple—it's turned simple and its attractiveness is enhanced by a great many new and particularly suitable fabrics. Metal, of course, is everywhere, and this is the season when new metal pieces are in demand. And just when you would least expect it, there is a revival of rustics, also rejuvenated by the use of fabrics suitable to them. Color is very important in furniture this spring. Metals are getting particular about what

colors they associate with—in fact, metals themselves are taking on color. The gunmetal finish is very smart. Enamels in every hue are used for terrace and bar pieces.

FABRICS for spring run to prints—large florals, small formalized patterns, and architectural motifs. Unglazed chintz seems to be making an effort at a come-back, but glazed chintz still holds the popularity title for summer. Linens are good this year and there are some particularly smart modern leaf designs on natural grounds. Printed Cellophane fabrics made their début this spring, and Cellophane is being woven with all sorts of yarns. A rough note has cropped up in glass curtains. Big meshes of string, cotton, Solka, rayon and novelty yarns are new, and usually require no overdraperies of any kind. Cotton damasks are important, particularly for slip covers.

GLASS Stemware since repeal has been very traditional and restrained. But, this summer will see a judicious touch of color return, particularly to beverage glasses. Crystal will show variety in designs, cuttings, stems, and of etched patterns. But simplicity and a minimum of decoration will prevail.

SILVER. Sterling is conservative and sure. Its designs grow simpler but its forms remain for the most part traditional. Plate, on the other hand, considers the world its oyster. It appears in the most fantastic of the period designs and in addition pioneers in the modern functional forms—shortening knife blades, adding handles to sauce boats and even changing the trees in meat platters.

BASER METALS. Chromium has reached the stage of an old standby. Alumilite, the new process of electroplating colors on aluminum, has made its first appearance in cocktail shakers and so

forth: Kensington's aluminum alloy holds the acclaim it won last season. Spun brass and spun copper are new in the decorative line.

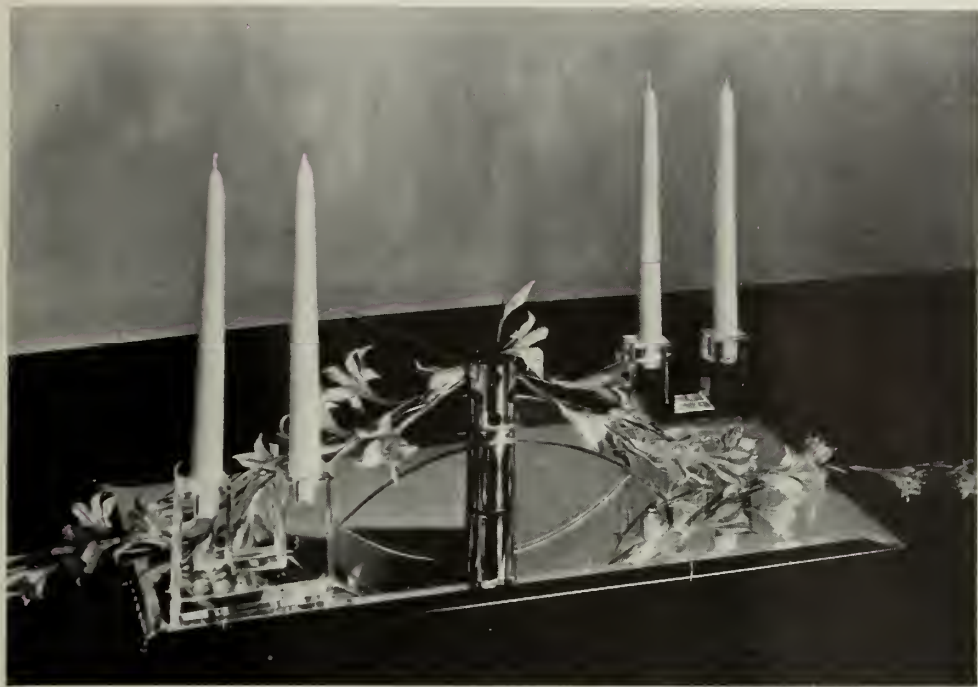
CHINA, and by that we mean earthenware as well as porcelain, relies on simple bands and molded effects. Blacks and grays have assumed a new importance in the decoration of china. There is a dramatic use of shaded borders. American manufacturers in particular have produced some graceful and unorthodox shapes in both plates and hollow ware.

LAMPS at their best are simple. And they seem more devoted to spreading light than to adornment. Modern lamps are more graceful and have less of the bent pipe effect than formerly—and they do their job. In the more decorative branches of illumination, the classic motif is still strong, but for the coming season some of the smartest lamps are worked out in wood and bamboo, and shades are made of rough fabrics trimmed in hemp.

TABLE LINENS are bright and gay, with definite patterns in appliqué, often worked out in two shades of the same color. Printed linens run to graduated stripes and geometric formations. In some instances, they match the china and glass. For summer tables organdie is fresh—a particularly smart combination is gray with silver stitching.

NEW BLANKETS. The newest summer blanket is made of old-fashioned homespun, unnaped, and in luscious colors. There are other new blankets, not strictly what are known as "summer" blankets, which have a suggestion of plaid motif running through them. Dark blankets are still popular, although the shades have lightened up a bit. One of the outstanding blankets for country use is a copy of a Hudson Bay blanket with a red, green and black stripe on one end.

DECORATION



■ CORAL COLORED baby gladioli trail across a rectangular mirror plateau. Water is placed in the small chromium cylinder in the center and the flower stems twine down a curved glass bridge flanked by crystal candlesticks. Pitt Petri. Opposite: scalloped mirror plateau with camellias. Mayhew Shop. Birds, Pitt Petri

■ VIOLETS closely massed in a low crystal bowl. The candlesticks and small crystal dishes match the center bowl which is of clear lead crystal, hand cut in simple vertical lines. The candles give height. Crystal pieces are from Alfred Orlik. Violets, courtesy of J. H. Small

■ ANOTHER LOW HOLDER for flowers—this time pale green tôle, fluted to give the effect of a group of segments of a classic column. Gardenias may be used in it, or, as here, sweet peas. Designed by Frances Martin for H. S. Bailey. The appliquéd linen set from Mosse



■ FOR AN informal or out-of-doors table, this white wire frame with a quartet of miniature hanging flower pots. It can also be used for trailing vines. H. S. Bailey



ORIGINAL DESIGN

STERLING. These new and arresting faces have emerged recently in jewelry shops and silver departments throughout the country. Robert Locher, one of the most talented of the modern designers, has done a group of designs for Rogers, Lunt and Bowlen called Modern Classic. It borrows no period motifs and has struck a new note in silver design. The coffee pot, cream and sugar set on the right belong to this group.

The coffee pot on the opposite page is from the new Dorian pattern by Watson. It appears in both flatware for the table and in coffee and tea services. They found that the design had special style when repeated on a table, like soldiers. A formation only increased its impressiveness, and so they made a complete service.

On the far right are two designs by H. E. Nock of Towle Silversmiths. They belong to the concentrated ornament school of modern design. They get away from the severely simple modern in which form is design, and from straight lines. They use pattern, but the pattern is modern in feeling and has a distinct style of its own.



DANA B. MERR



IN SILVER



KURT SCHELLING

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PLATE. The new Poole silver plate, which has caused a good deal of stir because of its obvious originality, goes out with the designer's name stamped on each piece. Peter Müller-Munk is the designer. He originated the table service which appears here, the bowl, candlesticks and bon bon or relish dish (designed, he says, on the counter-point movement) and they were produced from two forms. The base of the bowl is the bon bon dish in reverse. These designs and those of the beverage set, mayonnaise bowl and sauce boats (left) are some of the bright spots of the silver season. The twin sauce boats in the rosewood base are completely new in form.

Designers at the International Silver Company are also breaking molds and traditions and giving original forms to an interested world. Why, for instance, has a gravy boat only one handle? A two-handled bowl is much easier to manage and so they have produced one with two handles. They also questioned the tree in the old-fashioned platter as being only partially useful. A deep groove toward the server has advantages and so a design was evolved with simplicity and style.

METAL



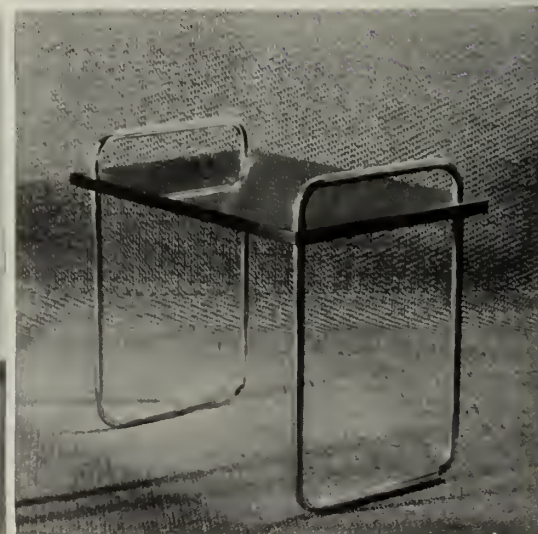
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FURNITURE

METAL FURNITURE makes an ideal mid-season solution for this time of year, when you want to live half indoors and half outdoors—when the informal rooms of the house become favorite places for lounging. Time was when buying a piece of metal furniture was practically as serious as renouncing country and Chipendale. But no more. Metal furniture has forgotten its unpleasant gyrations. It has developed a steadiness and versatility that make it fit someplace in almost every house.

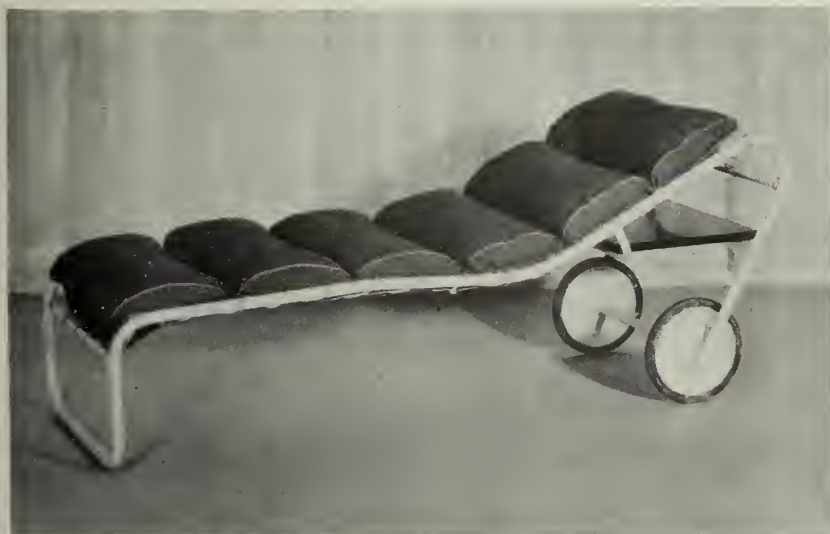
A score of designers are shaping new metal pieces. They can be found in good department stores all over the country. The pieces shown here were designed by Donald Deskey and are manufactured by Metallon.

1. Low glass table for a foyer or simple dressing table
2. A new version of the foyer table with flat, dull metal legs and a black enamel top
3. A love seat and coffee table. The table top is enamel
4. An enamel and metal table so simple and light that it can also be used as a serving tray
5. Enamel lounge chair with Permatex cushions and a magazine rack attached
6. Another metal version of the invitation to relaxation. Permatex cushions
7. Tables on the unit-plan with black or white tops. Separated, they serve equally well for breakfast or games. They can be put together in matching or contrasting colors in any number of units



7

KURT SCHELLING



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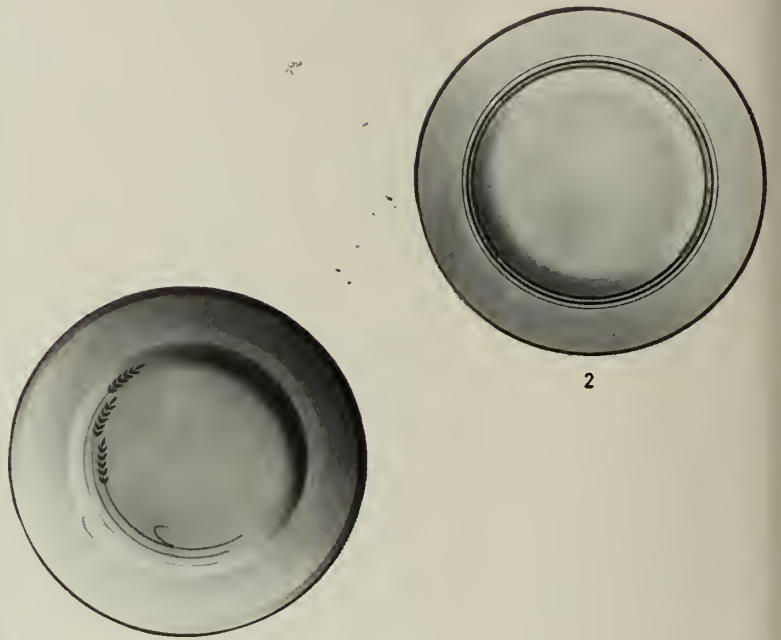


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NEW PATTERNS



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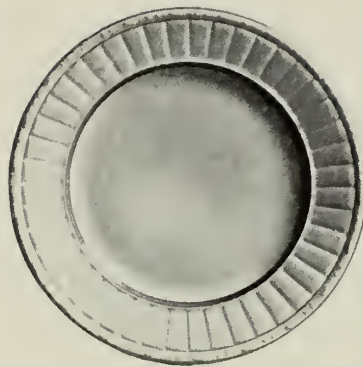
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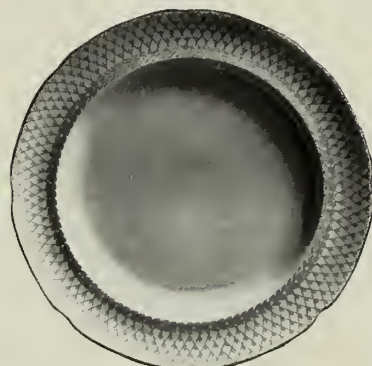
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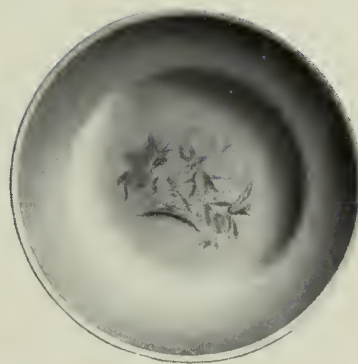
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CHINA this spring is simple and restrained. Most of the plates shown here represent what may be had in complete dinner services or in tea or breakfast sets.

1. Strands of wheat shoot out from a green stem on an ivory body. Stern Brothers
2. Concentric circles of platinum on a background of old ivory. John Wanamaker
3. Black and gray bands around a conventionalized gray flower. Ludwig Baumann
4. Classic note—Laurel and lyre in green on ivory. Black Starr and Frost-Gorham
5. A gay border hugs the ribbed band of this earthenware plate. At R. H. Macy
6. A ten-inch plate. Rows of prim flowers and a gray border. W. H. Plummer
7. Spode stoneware body and latticed border of gray. Tatman, Incorporated, Chicago
8. A modern Susie Cooper floral in soft tones with a green border. Ovington
9. For the spring table with colored accessories or for the table in all-white. A white dinner service with an embossed petal design. From James McCreery
10. The new Manhattan shape designed by Viktor Schreckengost for the American Limoges China Company. Ivory with calico patch in dust pink and a black edge.
11. Another Manhattan shape with the Bacardi decoration—a wide band of streaked black with three narrow bands of red, orange and yellow blending toward the center.

9



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*W*e're not given to trailing after trends. We prefer to trend for ourselves! Evidence? These contemporary rugs which put the style emphasis on texture and look for all the world like deep, costly hand-tufting.

Copyright 1935, Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., N.Y.

RUGS & CARPETS BY **BIGELOW** WEAVERS

HIGHLIGHTS FOR SPRING TABLES—



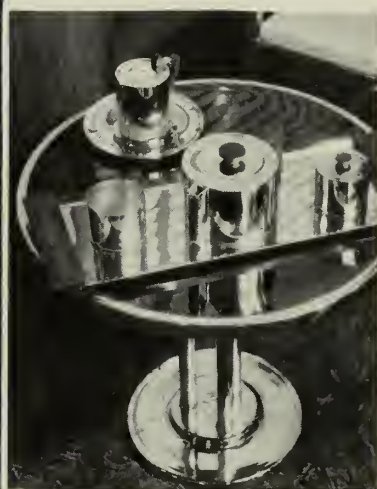
■ THIS YEAR'S cocktail shakers: Russel Wright's of spun aluminum with wicker insulation from Chelton, Incorporated. Twin shaker of colored Alumilite, John Wanamaker. Chromium shaker, wood top and base, Stern Bros.

■ NEW CRYSTAL. Half frosted goblet from Carole Stupell. Banded goblet, Cambridge Glass. Square-stemmed glass, Heisey. Short cut-stem goblet, A. N. Khouri. Platinum base glass, Rena Rosenthal. Goblet and champagne, with prism stem, Olivette Falls

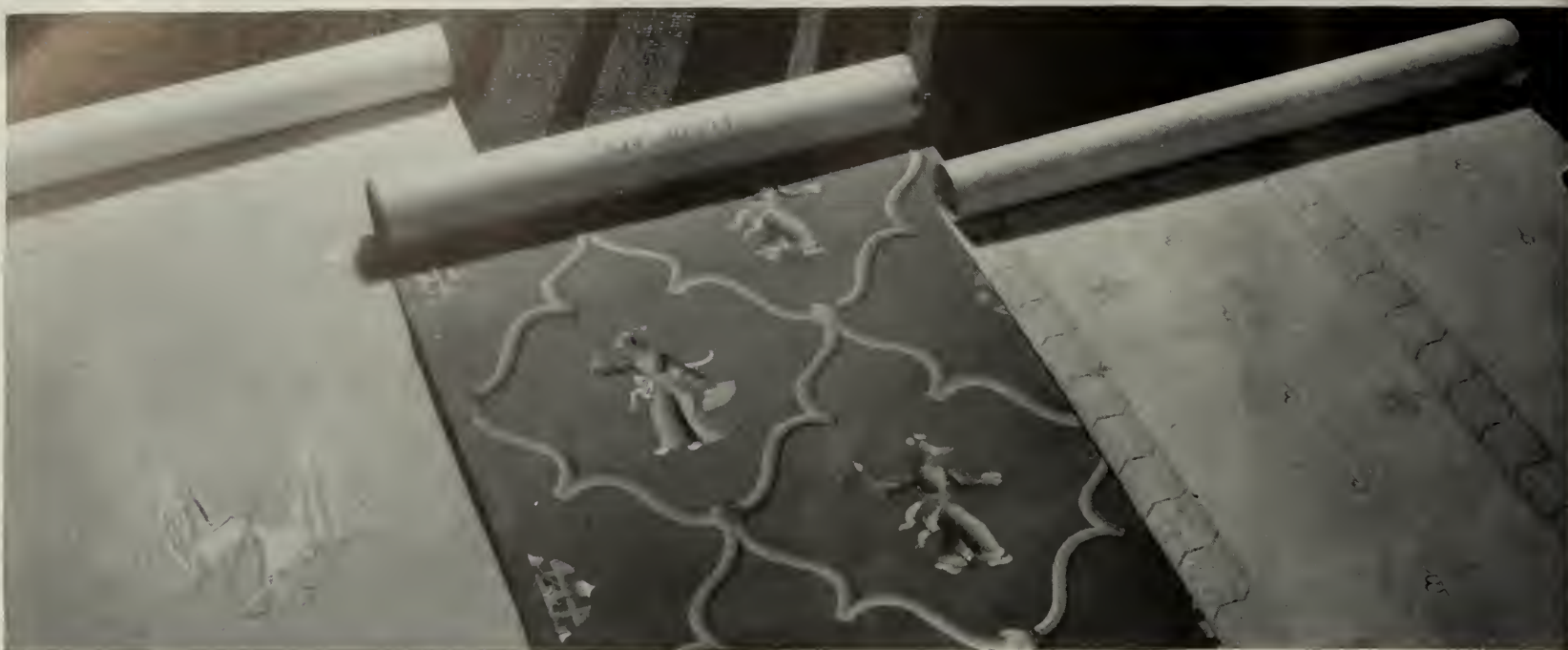


■ WOOD accessories for spring dining — bird's-eye maple, decorated with brass stars, finished so they can be readily washed. From B. Altman. Made by Art-Dek. The pineapple and artichokes harmonize with the wood. The mats are hand made of starched string, from New York Exchange for Woman's Work. Silver, Georg Jensen

■ CHROMIUM COFFEE SERVICE with wooden handles, and matching tray, also chromium syrup pitcher with a hinged lid, from B. Altman



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HAND-PRINTED wallpaper with a French revolutionary drum and flag motif. Richard E. Thibaut. Amor, Chinese in manner, by John Little studio for Imperial, from Wolf Brothers. English hand-blocked paper. Katzenbach and Warren

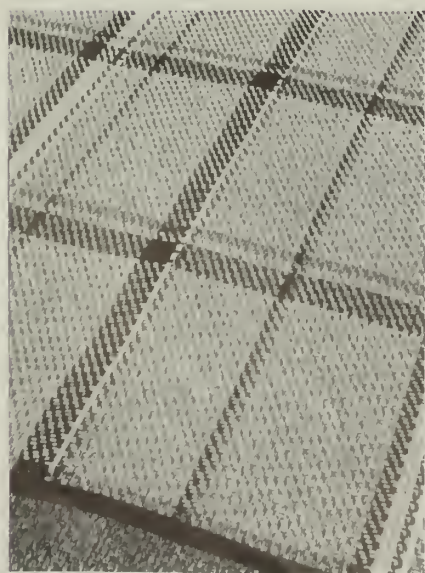
SKETCHING IN THE BACKGROUND

THE spot news in walls and floors seems to be the return of pattern from ignoble exile. This return (as a limited monarchy, of course) has brought a wealth of fresh designs and new decorative effects.

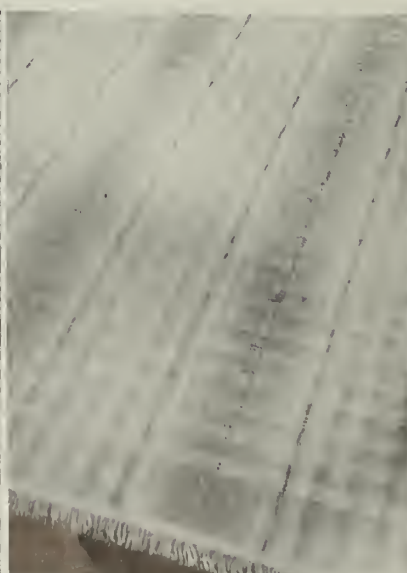
Among the new summer rugs, the trend runs to tweedy mixtures and plaids. Most of these are worked in sisal or fiber, but plaids are not confined to the definitely summer materials. Firth has just got out a series of six Axminster rugs based on various of the Scotch tartans.

There are several new textured broadlooms, such as L. C. Chase's "Cornish" pebbled carpeting, and some with cut and uncut piling in different designs. As for broadloom, Bigelow-Sanford has worked out a clever plan. Bedroom carpets can be made up of Lokweave with a square cut out the shape of the bed. This device is particularly suitable for modern beds saving the yardage which usually goes to waste. And there is a large selection of borders and decorations which may be inlaid to harmonize with the style of the room.

A trend which made its appearance last summer is being continued with enthusiasm. We mean hooked broadloom. It comes in the old traditional patterns, and can be had in



SISAL and fiber rug woven into a colorful tartan plaid against a natural background. Nu Art



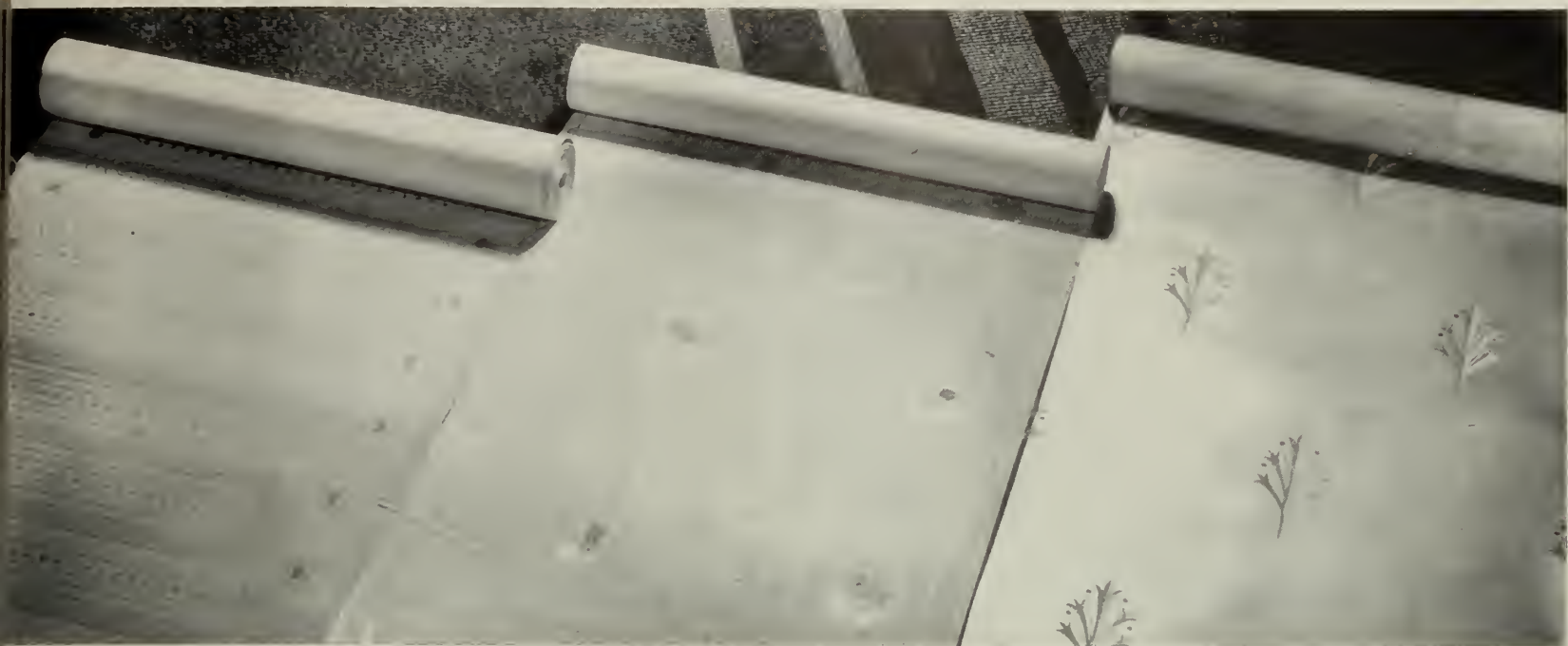
NEW bedroom rug made by Masland, with chestnut random stripe and famous moss grain



HEAVY basket weave sisal rug in a plaid design. It is washable too. Hodges Carpet Company



GUATEMALAN design in uncut loops, adapted by Ruth Reeves. Made up by Aird and Watson

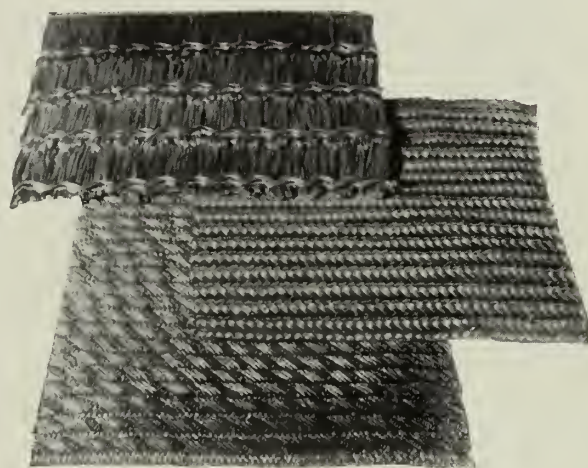


KURT SCHELLING

RHYTHM, Gilbert Rohde's design for Imperial in gray and silver. From Wolf Brothers. Bedroom paper with elongated lattice effect and flowers in pastel shades. From M. H. Birge and Sons. Pale green formal medallion-like sprays on a silver ground. Also Birge and Sons

more modern ones too. Some of the new Guatemalan designs of Ruth Reeves have been done in this hand-hooked work, by Aird and Watson. The "crafty" sort of thing, provided it has an overtone of smartness, is still very much on the ascendant. Waite has some new scatter rugs adapted from Finnish weaves. They are made up of heavy rope-like ridges of sisal or rows of cotton tufting. Fringe is extremely important, and in a number of instances goes around all four sides of the rug. Tuftings and fringe in harmonizing colors accent the pattern in Klearflax's linen rugs.

As for walls, town or country, wallpaper is riding high. Reputable papers nowadays are fade-proof and washable and they come in designs and colors which are hard to resist. Most of the best patterns are simple and restrained, and styled to suit every type of interior from the Cape Cod cottage to the city duplex. For summer, a new note comes from Macy's Guatemalan exhibit—that is, straw wall coverings. They aren't really Guatemalan, though certainly in the spirit, and are ever so smart. Katzenbach and Warren makes them up from all sorts of imported straw braids. They are tremendously cool-looking and shed dust.



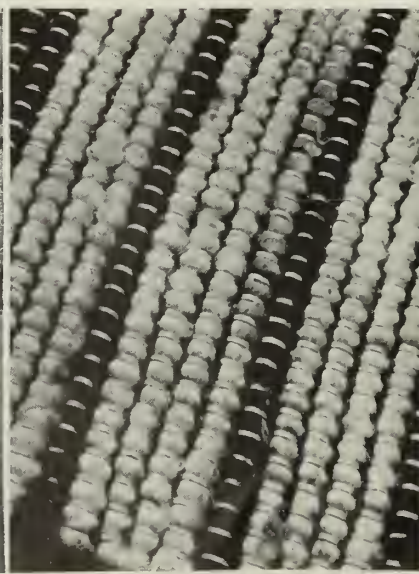
THREE of the new straw wall coverings, of imported straw braid by Katzenbach and Warren, are to be found at R. H. Macy



MODERN Axminster rug with tones of cedar and pine accented with deep rust. Alexander Smith



KLEARFLAX linen rug—its plaid design emphasized by the wool tufting with which it is outlined



SCATTER rug of brown and beige sisal rope-like ridges. Cotton warp. Waite Carpet Company



BLOCKED effect wool and Solka summer rug designed by Russel Wright for Patchogue Plymouth

SUMMER BLANKETS



NORMAN TANNER



FAIR AND WARMER. So reads the weather report. Blankets are governed accordingly. As the mercury soars they become lighter and lighter. For the chilly night in midsummer you'll want a thin wool blanket—perhaps one of the two on the top shelf. The one on the left is the new Esmond summer blanket of pure wool, finely woven and of gossamer weight. It has a narrow grosgrain binding and comes in all the pastel shades. The summer blanket on the right is an early American homespun weave which looks porous but is extremely warm and light. It is bound in satin ribbon. Kenwood Mills. The two blankets on the middle shelf are for colder nights and cooler climates. North Star's newest is on the left, with a raised corded panel design in various colors on a white ground. The blanket beside it is called *Pladatone* and is made up of two tones of the same color, the darker stripes forming squares about six inches in size. American Woolen Company. When the mercury goes below a certain point, the summer comfortable steps into the picture, and no country guest room is complete without one on the closet shelf. They are lighter than the winter comfortable, and may be covered in gay and informal cotton materials, such as the one we have shown on the lower shelf, made of washable percale with red and blue polka-dots. From Katrine Studios. Clairanese taffeta comfortable in three color combinations, from Palmer Brothers. The blanket in the small photograph is Chatham's Hudson Bay design in white with a triple stripe in red, green and black. And the chaise throw is in large two-tone squares of tan and rose. Also other color combinations. Kenwood.

KITCHENS



THE behind-the-scenes machinery plays the hero's part in this salad picture. Alexander's Perfect Kitchen Machine from Lewis and Conger. Heisey salad bowl, fork, spoon



A CABINET-TABLE to make your electric mixer function more efficiently, and to hide it away more completely when not in use. White with black top. Hammacher Schlemmer



A CABINET SINK unit that gives more storage space, removes an eyesore, does not collect dirt, is acid resisting and sound proof. Du Pont Dulux. Wanamaker



GUATEMALAN kitchen accessories from R. H. Macy. Canisters and seasonings repose on specially constructed shelves

WHITE is beginning to compete heavily with bright colors for large areas in the kitchen. After all, the kitchen is the one scientific room in most houses, and it should look both workmanlike and spotless. But there is no need for it to look like a laboratory while so many industrial designers hug the "woman's part of the house" to their hearts.

For accents, Guatemala—with cooperation from Ruth Reeves, the Carnegie Institution and R. H. Macy—contributes brilliant colors. In the picture above, Guatemalan designs and colors enliven everyday necessities.

Below is an English designer's idea of a perfect kitchen. Dishes dry in a cabinet over the dripboard. Everything is built-in, dustproof, convenient, with no waste space.

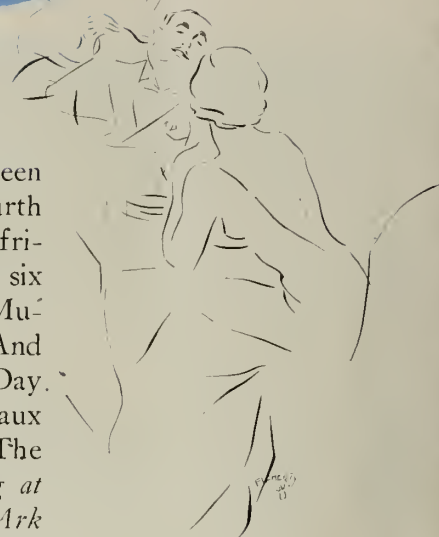
At the top of the column at the left the Alexander Perfect Kitchen Machine stands ready to slice or pare or dice. The new cabinet-table in the middle of the column holds the electric mixer, heretofore a white elephant when it came to stabling. Open, the top folds back and makes a working surface; closed, the mixer folds down like a sewing machine.



THIS English kitchen by Ian Henderson shows that Americans have no monopoly on efficient and comfortable kitchens

IF YOU WERE IN NEW YORK

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THE two developments which are causing the most swish in our particular bailiwick . . . New York—art—decoration . . . are the completion of the new Mandel house just outside New York City and Mr. J. P. Morgan's decision to sell part of his art collection.

There is a good deal of comment on why Mr. Morgan is selling his works of art—why he is not holding them intact for a museum and on what nice fat prices the pictures are bringing. As a matter of fact, pictures—old masters, not moderns—are paying higher dividends than Wall street stock, and many are wondering why they did not invest in Rembrandt instead of Goldman Sachs. In recent weeks the pictures which have been sold go up into the high thousands per piece and with profit to the seller. It is said that Knoedler's has not done such a booming business in years.

The Mandel house owned by Richard Mandel, who is a part of Mr. Donald Deskey's establishment, has been built in the Mt. Kisco region overlooking the Croton dam. It is a completely modern house from its exterior lines to its squash court. Cork, terra cotta, metal, structural glass, indirect lighting, floor plan, heating are all the latest. It is a symposium of triumphs of recent scientific formulas and of functional thinking. The house was put up in lightning time from blueprints. Even the coloring and the arrangement of the furniture were plotted. It all came out with perfect precision and success. It is not a custom-made product. All of the furniture is mass production. The Deskey organization knows the modern market. They looked it over, took what they wanted, and presto, a new face on the Bedford hills. It is something to know someone who owns one of the new contemporary structures. People say, "Can't you take me out? I want to see a modern house"—in the same way they say I want to see the quintuplets or the Taj Mahal.

Perhaps the next most violent chunk of vibrations belongs to the native, primitive, back-to-the-*au naturelle* school. For some months now we have watched the rumba turn into an epidemic of Cuban orchestras, have seen the tango scheduled for every other number in the best places, have been moved by sultry, theatrical sets such as those in Noel Coward's *Point Valaine* and now we see the rhythm has hit the fabric group.

Two Guatemalan exhibits were held at the same moment . . . one, of textiles and costumes and their derivations, under the auspices of the National Alliance of Art and Industry on the mezzanine at Rockefeller Center and one at R. H. Macy and Company showing the fabrics and furniture which they were producing with these motifs. The derivations at Rockefeller Center were out and out fascinating, not alone because the fabrics were interesting in themselves but because the tales of their origin packed so many surprises. Wouldn't Mr. San Lucas Toliman have been surprised to see this sign next a drapery fabric:

SAN LUCAS—SURREALIST DESIGN PRINTED IN BLACK, RED AND BLUE ON PIQUÉ. THE DESIGN WAS DERIVED FROM THE TROUSERS OF SAN LUCAS TOLIMAN, SOLOLA REGION.

The fact is, basket weaves and exotic patterns are in, and if you get through the summer without eating shredded wheat with chopsticks it will be surprising.

The story has not all been told. Beginning March fourth came an exhibition of African Negro Art—almost six hundred pieces—to the Museum of Modern Art. And beginning Valentine's Day, started the vegetable tableaux at the Madison Hotel. The second one called *Sailing at Midnight* or *Noah's Ark* shows animals marching two

by two into an ark of rhubarb. All the animals are there. String bean snakes, egg plant elephants, potato hippopotami, onion life preservers, and Mr. and Mrs. Noah composed of a good soup stock recipe. Do not cast off lightly these vegetable sculptures, which are done by a young artist named Scott Wilson. They are charming. They are another expression of reversing the gilding of the lily. Veneers are being stripped off furniture, moldings snatched out of apartment buildings, and textures are being polished up for what they are worth. Glass continues to look like glass and pine like pine. Instead of mediocre design in gold and rubies, excellent design is being done in wood and cork and vegetables.

Among the up and ups of the month are violets—which are being worn, put in Napoleon brandy glasses, appearing in clusters in wooden bowls and blooming generally everywhere. Also, pale pink carnations.

. . . Linoleums are getting away from the straight path and showing imagination. Congoleum Nairn has a new splatter paint floor idea in a rug that has great charm. It is in one of the model rooms shown in an exhibition recently at their New York headquarters.

. . . Copper is softening its finish. The Russel Wrights gave a party recently which was a symphony of spun copper and aluminum. We found ourselves going very strong for a copper tea set, cigarette boxes with glass and mushroom lamps. They have much more chic to see than to read about.

The Gift Show has just closed. The pièces de résistance with the opera glass turned the wrong way were the Polish painted wood pieces from Ampol, the bone birds from Loedi Haultain, the aluminum foil table mats from Clem Hall, and Ronson's new desk lighter which is grand. It has a gadget that looks like a pencil and lights like a match. It is, in other words, an inexhaustible match—something like the magic pitcher. It saves lifting the whole lighter from the desk and also burning off your eyelashes.

The most recent note from the Industrial Arts Exposition to be held in Rockefeller Center from April 15th to May 15th has a slightly Folies Bergère sound. They, the officials, are hunting for Miss Consumer. They expect her—so goes the announcement—to be "about twenty-two years old, weighing one hundred and twenty-six pounds, five feet six inches tall and earning one thousand dollars a year." Consumers are underpaid, we think. We know an industrial designer in the town who gets \$100,000.

H. G. T.

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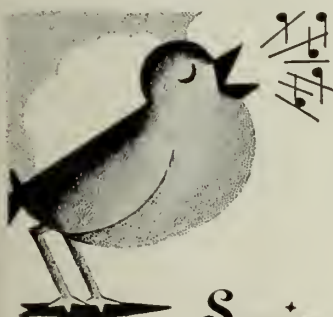
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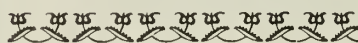
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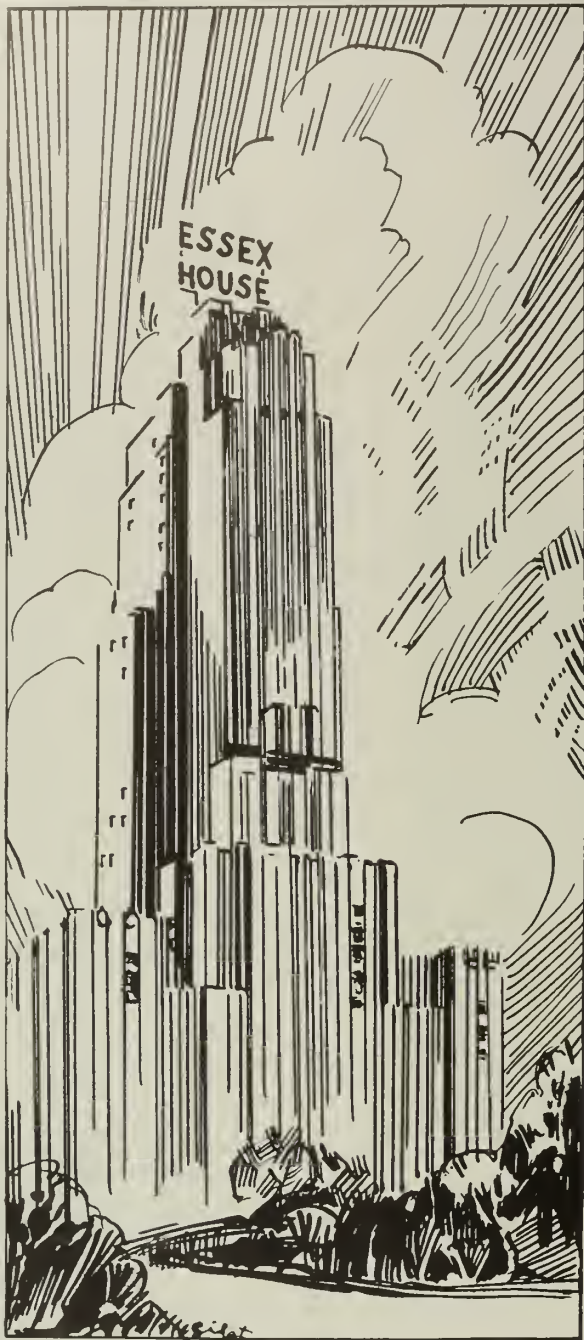
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COCKTAIL HOUR

THE summer run on long, tall drinks is already beginning. We're a little tired of the things we've been doing, seeing and drinking all winter.

Even our favorite bars about town lose some of their customary savor. The home bar, with the country club open season still a long way off, becomes the favorite. Good colors, sound drink-making mechanics and solid comfort are the prime requisites in bar decoration. We offer here a few suggestions for bars and the accessories which make them efficient.

At the top of the page is a new serving buffet, practically as generous in its scope as the Swedish Smörgåsbord. Gather for cocktails in any room—this server will follow. Below, Lord and Taylor's cocktail lounge suggests softer, more comfortable cocktail surroundings. The deck terrace at the top of the next page shows what a big boat can do to give you sea water and alcohol together. This lounge is just outside the Ameri-

can bar on the new playship, S.S. Columbia, née Belgenland, and recently converted by the Walter M. Ballard company for the United States line. The red tables have white vitreous tops. Side chairs are red and white metal. The deck chairs have white woven rope seats. The bar inside (not shown) has a blue ceiling, blue linoleum floor, white pigskin chairs and Cafe-lite tables.

The bar room in the center of the opposite page splurges with new materials: the bar itself is covered with brilliant blue Revolite (a waterproof fabric processed with Bakelite resinoid) with black Bakelite top. Blue is also the predominant color in the nautical bar. The floor is blue linoleum with border and stars of white. The walls are blue, the ceiling and woodwork white. White canvas forms the lower part of the bar—the plank top is natural-colored pine. The tops of the bar stools are red and white canvas. Ship's lanterns supplement the indirect lighting.



COCKTAIL LOUNGE. Lord and Taylor



AMERICAN BAR TERRACE on the S. S. Columbia



BAKELITE BAR designed for the apartment or house



NAUTICAL BAR, S. and G. Gump

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CYRE. Etching. By Sir David Young Cameron, R.A.

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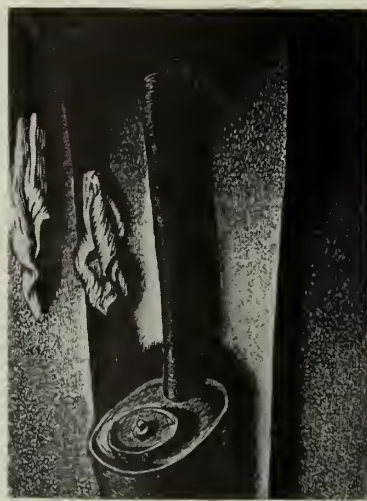
YOU may own a book, but do you own a print? Now that most of us have learned to read, we are beginning to want to take a little time off and look at pictures. As a matter of fact, looking at pictures is the easier mental process. The trouble has been that a book is cheaper to buy. Here are a few less than a dozen prints, selected and signed by the artists, and representing various techniques both classic and modern. They are not expensive. If you are a collector, or just looking for an engaging decoration for the walls of your room, you can buy a total



TWO HEADS. Dry point and mezzo-tint. By Karl Hofer

of nine different etchings and lithographs for thirty dollars.

Less than a year ago, Edwin Kaufman, a young artist and himself a collector of prints, formed the Printmakers Guild. This is a cooperative venture to which artists, European and American, give original plates at low cost. Nine artists have made plates for the Guild. Two hundred and fifty impressions of each are printed and signed by the artist and they can be bought by subscription. The draftsmen and painters who have so far contributed a special work are John E. Costigan, Wanda Gag, Leon Underwood, Louis



AIR-TIGHT STOVE. Wood cut. By Wanda Gag



ON THE FARM. Etching. By John E. Costigan, N.A.



BRETON COAST. Etching. By Lucien Simon

Lozowick, Sir David Young Cameron, Karl Hofer, Adolf Dehn, Frank Brangwyn, and Lucien Simon. Out of such a list it is easy to make a choice. The styles are interesting and various.

John Costigan, Wanda Gag, Adolf Dehn and Louis Lozowick



TURKISH BAZAAR. Etching. By Frank Brangwyn, R. A.

(though he was born in Russia) are Americans; Sir David Cameron and Leon Underwood are English; Lucien Simon is French; and Karl Hofer a German, now living in Switzerland. Frank Brangwyn, a Belgian, is known in New York for his murals.

Wanda Gag's moody emotional wood-cuts of humble interiors are familiar. She has illustrated and written children's books including *Millions of Cats* and *The Funny Thing* and her work is hung in the Metropolitan and in the British Museum. She is a native of Minnesota. Adolf Dehn's litho-

graphs have had a wide distribution; he prefers the medium of lithography to all others. He has given a quality of sunshine and color to his landscapes of Martha's Vineyard that come through the black and white medium as in a painting. Mr. Dehn was born in Minnesota, also.

Louis Lozowick came to America as a child, graduated from Ohio State University, and studied art in the National Academy of Design. He has been represented in the Fifty Best Prints of the Year for many succeeding years. His *Babylon to Omaha*, made for the Guild, is a composite of sketches done in Omaha, Nebraska, recently.



BABYLON TO OMAHA. Lithograph. By Louis Lozowick



MENEMSHA VILLAGE. Lithograph. By Adolf Dehn

PARIS PROPOSES

Spring Colors



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disposes of any difficulties you may have in wearing them, with a new series of make-up schemes. Posted as always on the latest gasp from Paris, she is prepared to do things to your skin, your eyes, your lips and your nails... and make each of the new

devastating shades so definitely "your color" that your friends will exclaim, "My dear, you should never wear anything else."

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Before you make a party appearance in your new Paris colors, bring your face to the Salon for an early spring treatment. It whisks away winter weariness, wakes up sleeping beauty. And the Arden attendant will top off the treatment with the correct make-up for your costume.

If you can't come to the Salon, go to any leading store where you will find an Arden representative eager to help you look your loveliest, with authentic advice direct from Miss Arden. Or write to Miss Arden herself and she will chart your home course in spring make-up.

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DRESSING room and bedroom designed by Eugene Schoen. A curtained wall throws the Russian Bokhara rug into relief. From Amtorg Trading Company

FEATURING THE ORIENTAL RUG

THE rooms on this page are designed as frames for Oriental rugs. One of the happy uses for a background of simplicity is to show off individual fine pieces of furniture or of art. The only decoration here is the rich color and geometric patterns of the rugs themselves. Original proportions of the rooms are carefully planned; furniture is only that necessary for use. Walls, moldings, and windows are severely unornamented. As a result the gay colors of

the rugs are reflected throughout the apartments, and the eye takes them in pleasantly at first glance. This enthroning of the Oriental rug is a far cry from the days when our rooms were stuffed with every manner of patterned fabric, carpet, rugs, and pretty ornamentation. That was a whirligig of line and color that left the eye bewildered and unseeing. With the ideas of space and simplicity current today, a room reveals the charm of a rare object immediately.



APARTMENTS abroad decorated in the modern style use the Oriental rug frequently as the only color in the room. This interior was designed by Marcel Breuer



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Once furniture wasn't in the mode unless it had the general design and massiveness of a grand piano—what with claw feet and all. Remember how grandpa used to strain his back and temper when he moved his favorite chair three feet to get a better light?

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At Mary Ryan's, 225 Fifth avenue, this lamp called the Swirl. The base is of coiled pottery; the shade of silk, piped in a darker tone. Several different color combinations are available—antique white, dawn blue, copper brown, peach-bloom pink. Base \$8., shade \$4.



NORMAN TANNER



Simple lines and neutral coloring make this lamp suitable to any setting. The base is split bamboo in a brown finish, and the sixteen inch shade may be had in either woven flax or straw with hemp trim. \$13. At Lord and Taylor, Fifth avenue and 38th street.



The base is made of alternating blocks of heavy sea-green glass and walnut. The square shade, which carries out the shape of the base, is parchment covered with Japanese reed in alternating green and brown. \$36. complete, from Rena Rosenthal, 485 Madison avenue.



The base of this Empire lamp is black enamel and brushed brass. The shade is white silk, bordered in gold to harmonize with the brass trim. It also comes in green with brushed brass and white with brushed brass. Ovington, \$20.

MODERNAGE designs this bedroom for **BRIDE'S HOUSE**



This room is on view at "Bride's House", 444 Madison Av., N.Y. until June 30.

● Modernage was chosen by House Beautiful to execute this striking modern bedroom in coral and grey. As leading designers and decorators in this field for a decade, we are eminently equipped to render a complete, authentic modern decorative service.

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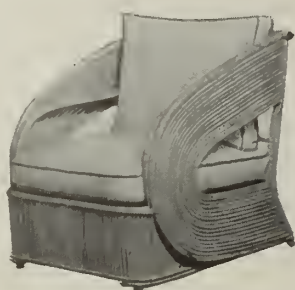


● New in contour and coloring, the spring artwares originated by Pacific present a wide variety of bowls, vases, cigarette boxes, decorative pieces.

You'll like the dainty finishes, the creamy yellow, cool green, exquisite pale blue and mellow ivory. And we believe you'll like the new designs, a few of which are illustrated above.

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DECORATIVE
NOTES

These vases and little bowl, known as Pai-Yün pottery, were inspired by oriental forms and glazes. The pieces are made at White Cloud Farms in New York. The long-necked vase of mottled dark green and blue, and the conventional shaped vase in greens and browns, are \$7.50 each. The smaller bowl of soft grey-green is \$2. May be had from Willem Holst, 5 East 57th street.



NORMAN TANNER

This bathroom bracket is made of white wire with glass shelves, and is handy for storing bottles and incidental cosmetic equipment. The set of four bottles, tumbler and soap dish may be had in peach, green or blue with white trim. The shelf bracket is \$7.50, and the bottle set, \$10., at Olivette Falls, 571 Madison avenue.



With the appearance of the first robin, it is time to think of the garden—and the bird bath. The one pictured here is of green bronze, about thirty inches high, showing dolphins supporting three shell-baths. It may be had from Jo Lehman, Jr., 218 East 52nd street, for \$112.50, and the Chinese blue pottery flower pot, \$1.50, with saucer.



Plants come to the fore with the spring, and here are two imported white pottery flower pot bowls patterned after the tulip. The larger size is \$1.50 and the smaller \$1., from Mitteldorfer Straus, 245 Fifth avenue.



These sponges, in various colors, complement your other bath accessories. And the little "Savafal" rubber foot grip may also be had in suitable colors. Sponges, \$2.50 each, and rubber mat \$2.50, from Lewis and Conger, 45th street and Sixth avenue. The oval shaped bath bottles have a heavy base to avoid tipping over easily, and they may be used for any number of things—from perfume to your own pet lotion. \$15.25 for the set of four, or individually at \$6., \$4., \$3., and \$2.25. Carole Stuppell, 443 Madison avenue



SERVING ACCESSORIES



For the coffee connoisseur, Abercrombie and Fitch, Madison avenue at 45th street, have this individual Coffee Cupper which drips electrically into your cup the freshest and hottest beverage. Although intended to make life pleasant for the traveler, it is a nice gadget for the home. \$1.50. Linen from McGibbon, 49 East 57th street, a seventeen piece runner set with brown or blue plaid on natural background. \$8.75.



We would say these are likely candidates for the cocktail or buffet table. Both are silver plated vegetable dishes. The double one has a nut black knob on each of the removable lids, and the cover of the short handled dish opens with a press of the thumb. They are nice for serving hot hors-d'oeuvres. The double dish is \$15., and the other, \$8.75. From Chelton, Inc., 859 Lexington avenue.



Another variation on the theme of place cards. Tiny individual liqueur bottles of various shapes and sizes with name cards attached by ribbon around the necks—fill them if you wish with the proper cordial. They are \$3. or \$2. a dozen, depending upon the sizes. At Abercrombie and Fitch, Madison avenue at 45th street.



Crisp Argentine cloth plate covers keep your china free from dust, particularly the things which are seldom used. There are seven different sizes to a set, each size covering a stack of a dozen plates. They come in an attractive Cellophane bag and have either green, blue, rose or yellow binding. \$1.95 a set. Lewis and Conger, 45th street and Sixth avenue.



Chilled fruit is tempting and decorative in this new swirl glass covered bowl which fits into the outer dish to be filled with cubed ice. Or the pieces may be used separately for fruit punches and many other cool concoctions for the warmer weather on the way. May be had from Mitteldorfer Straus, 245 Fifth avenue. Price, \$10. complete.

EDITOR'S NOTE: *Through error, the name of Arundell Clark, decorator of Miss Wendy Barrie's apartment, was omitted from the story of her home which appeared in our February issue.*



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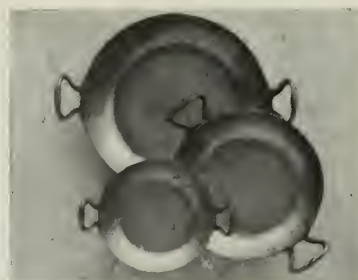
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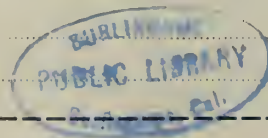
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ARTS AND DECORATION

VOLUME XLIII • NUMBER 1

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ARTS and DECORATION is published the first of every month by Arts and Decoration Publishing Company, Inc., 50 East 42nd Street, New York City. SUBSCRIPTION PRICE: \$3.00 a year; two years, \$5.00; single copies, 35 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional. Entered as second-class matter March 5, 1919, at the post office New York City, under the act of March 3, 1879. CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue. TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

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PUBLISHING COMPANY, INC.
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Key to Cover:

Diagonal pattern cloth and napkins. Olivette Falls

Iron and simulated leather chair and extension. Mayhew Shop

Leerdam silver luster glass pitcher. Saks Fifth Avenue

Chromium and blue metal cocktail shaker. Marie Berry

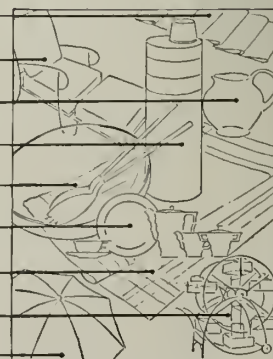
Salad set—emerald and plain crystal with chromium. Alice Marks

Haviland china with platinum bands. Olivette Falls

Cotton tea cloth in two tones of gray with henna stripes. Mosse

Wicker ferris wheel garden cart. Carol Stupell

Beach umbrella. R. H. Macy



This Antique Herat Oriental Rug typifies the unusual values offered by the Sloane Collection



This old rug is a fine example of the union of Chinese and Persian design that came after the invasion of Persia by Jenghis Khan in the 13th Century. The field is a soft, mellow red, supported by a wide range of beautiful colors. The condition of this rug is excellent.

Size 16' 5" x 7' 10"

Antique Tapestries, too

Included in the current Sloane offering are some of the finest old tapestries in existence. Outstanding in beauty, rarity and value are four 17th Century Flemish Tapestry Panels once owned by the poet Cowper. One regularly priced at \$9,750 is now available at \$2,500. Sizes 8' x 11', 8' 6" x 11', 12' 4" x 10' 9" and 17' 2" x 11'.



This magnificent Herat at \$2,150 . . . a beautiful antique Fereghan at \$1,500 . . . an old Kirminshah prayer rug at \$675 suggest the range of opportunities now afforded by the Sloane offering of Oriental Rugs. There are Antiques, Semi-Antiques and Moderns, including replicas of museum treasures . . . in sizes from mansion carpets to scatter rugs . . . at prices down to \$9.00. Write for descriptive list.

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ISOLATED single bedroom at the top of the house, now used as a nursery. Rough cement walls, ceiling of celotex, with beams of fir, washed in burnt linseed oil. New England colonial bureau; French provincial chair. Sculpture by Hélène Sardeau. Tapestry lithographs, and marquetry chest by George Biddle



THE south side of the house, in four elevations, overlooks two pools and a wooded slope

HOME MADE HOUSE

Two artists, Mr. and Mrs. George Biddle (Hélène Sardeau), build and decorate their own retreat

NEITHER George Biddle, American painter, nor his wife, Hélène Sardeau, wanted a house with a view. That is an unorthodox idea in itself. But as Mr. Biddle explains, if you achieve a house with a view you are inevitably in full sight of everyone else, and besides it is the intimate group of trees and running stream that is interesting outside a window. They therefore chose a site in the midst of a wood, part way down the slope of Mount Airy, in Croton, New York. An old Indian well spring supplies them with water, and two small brooks have been trained to fill two concrete walled pools below the front terraces. There is no vista beyond these pools except the waving tops of trees. The entrance drive is a winding downhill road through the woods, with little space cleared around the house.

Mr. Biddle took six months off from his painting to work with the contractors, who followed his plans. In all sub-contracts he reserved some of the manual labor for himself. The cement structure is air-tunneled for insulation. The exterior stone, taken from the place, splits flat to the thickness of a few inches and is laid into the cement, making a cheap, effective, and easily manipulated building material. The native iron in the stone gives the façade a brown-gray rusty color, and the architecture retreats into the surroundings. The photograph above is taken from the pools in front of the house and on this side the elevation above the first ter-

race is three stories; at the entrance, in back, the house is but one story high.

On either side of the arches in the second elevation are guest bedrooms, and in the center the oil furnace.

Mr. and Mrs. Biddle are shown sitting on the cement terrace outside the dining room-living room, at the back of which is the entrance door. This terrace is awaiting an iron grill railing. To the left of the long central dining and living room are kitchen and servants' quarters; to the right is another bedroom and bath, and up a few steps a wing running back forms the studio living room. Up above this, the fourth elevation in the photograph at the right, is another bedroom and bath. This is reached by stairs rising from the studio. It is a house on many levels following the contour of the site.

The large V-shaped urns of Italian pottery at intervals on all the terraces are fired with animal and leaf designs in black and brown made by Mr. Biddle.

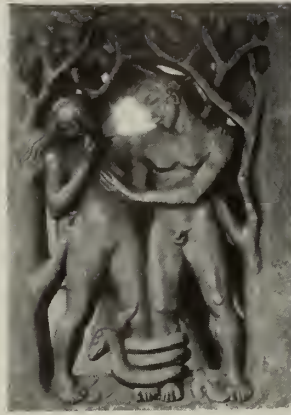
Most of the fenestration is on this south side shown in the photograph, except for the large window of the studio on the other side. It is Mr. Biddle's theory that cross windows make rooms dark by their opposing light, and that windows on only one side provide more wall space in the interiors. The metal casement windows are laid in the masonry.

The walls of the interior are all of solid masonry, without laths or plaster. In the dining room the cement is tinted a



NICKOLAS MURAY

HÉLÈNE SARDEAU
(Mrs. George Biddle)
with bronze dancing fig-
ures, and, below, Mother
and Child carved in
wood by Miss Sardeau



ADAM and Eve,
fireplace side wall



FIREBACK in relief
by Hélène Sardeau



CHARLES P. MILLS



AMSON and Delilah,
eplace side wall

BUPLING
PIISLA L RARY
Cal.



GEORGE BIDDLE, painting a mural for the Agricultural Building, Century of Progress World's Fair, Chicago. Below, self-portrait. Mr. Biddle is one of the eleven American painters recently chosen to contribute murals for the new Department of Justice and new Post Office buildings in Washington



warm pink which looks like a glaze with the gray of the cement showing through. All the floors are wide planking of old white oak from a nearby lumber mill, and the woodwork and doors are chestnut.

At one end of the dining room is a fireplace jutting out into the room. The masonry of sides and back for this was carved by Miss Sardeau (see the small photograph above). Miss Sardeau won the Avery prize for sculpture when this was exhibited at the Architectural League show last year. The center section, the fireback, carved in relief is the sacrifice of Isaac. The two side walls are in double relief, the left panel of Adam and Eve, the right, Samson and Delilah. The hood over this projecting fireplace is of copper decorated by Mr. Biddle who used a batik process of blowing metal on in design. When the metal hood becomes heated it throws extra warmth into the room. The Mother and Child, on the opposite page, was carved by Miss Sardeau out of Italian walnut and is now in the permanent collection at the Whitney Museum. The bronze dancing figures before her in the portrait are in a private collection.

George Biddle is shown above working on his agricultural panels for the Century of Progress; at the left is a self-portrait which has been exhibited at the Whitney Museum.



BODORFF

DINING ROOM-living room, entrance hall in the house of Mr. and Mrs. George Biddle, Croton-on-the-Hudson, New York

The three photographs on these pages bring us to the entrance, one-level, side of the house. The path, in the picture below, runs from the drive to the dining room-living room door; the wing projecting at left is the studio. The full page, left, is the dining room, with entrance door right of the corner cupboard. At right is the studio, with its outside staircase to the top bedroom.

The interiors are without particular period stylization, but all furniture is in simple lines. The sideboard in the dining room is Louis thirteenth and on its shelves are early French provincial pewter, and Biddle ceramics. Bench, end chairs, and smaller chairs are all Louis thirteenth. Corner cupboard and table are eighteenth century Pennsylvania Dutch. Candle sticks and bowl are pewter. The fireplace, previously described, is at the other end of the room and not shown in this photograph. The painting between door and sideboard is by Rivera; beneath it is marquetry by Hunt Diederich. Above the little table, on the end wall, hangs a landscape by Kisling. The Siamese cat below it was sculptured by Hélène Sardeau, and the figure's model roams decoratively about the house. The brass fighting cocks on the sideboard were modeled by George Biddle, but the originals for these live in Mexico. The studio walls are hung with Mr. Biddle's paintings and lithographs, among them several oils for which his wife posed. This room is used for informal parties. Off the bedroom on this level a new bathroom has recently been built inset with ceramics, sunk in the white walls, by Hunt Diederich, Varnum Poor, a Mexican plate, and a rare early Spanish tile of a leopard. Throughout the house is work by Degas, Modigliani, Kuniyoshi, Benton, and Robinson.



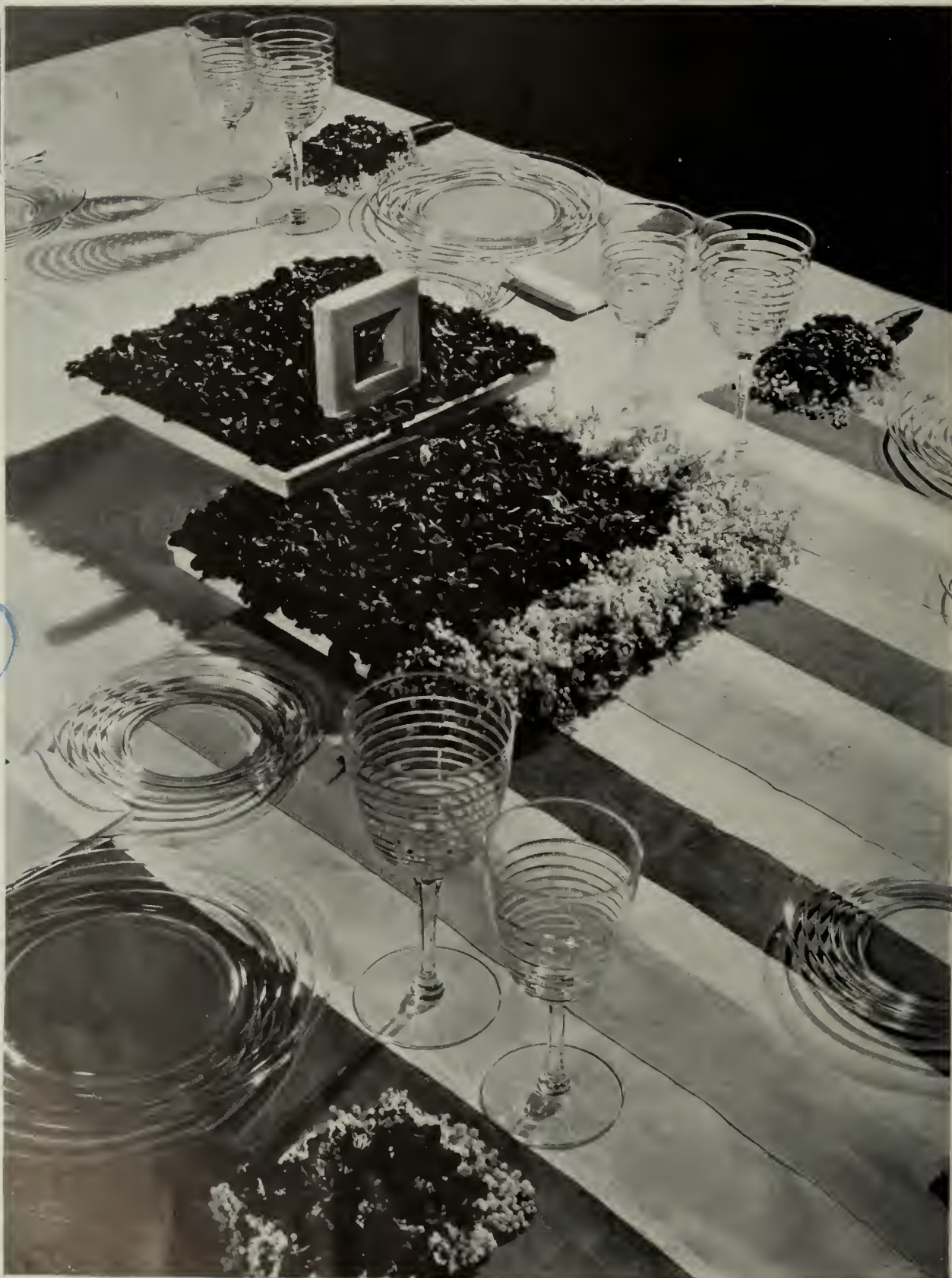
INTERIOR of the studio, and the north façade from the drive, below





MARGUERITA MERGENTIME

GEORGE PLATT LYNES



BURLINGAME
PLATT LYNES
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NEW YORK CITY — ARRANGEMENTS FROM THE NATION'S

Left—Modern America by Miss Marguerita Mergentime, the designer. Violets massed in modern tin container and in square corsages. Cloth asymmetrical in design with appliquéd bands of purple, lavender and white on yellow. From B. Altman and Company, New York, and The May Company in Los Angeles. Right—Japan by Mrs. Y. Arai of Riverside, Connecticut. Miniature azaleas in centerpiece. Porcelain and teakwood bowls on small individual teakwood trays. Below, left—Holland by Mrs. A. M. Van den Hoek of Glen Rock, New Jersey, and Mrs. William Hoffman of New York City. Old Delft china, copper coffee urn. Leerdam glass. Hand embroidered Holland damask linen. Below, right—Russia by Miss Lola Rale of New York City. Samovar. Brilliantly embroidered Russian cloth and matching china.

This Tables of the Nations contest was held recently in Horticultural Hall, Rockefeller Center, New York City



WENDELL MAC RAE



CONTEST OF TABLES IN ROCKEFELLER CENTER ...



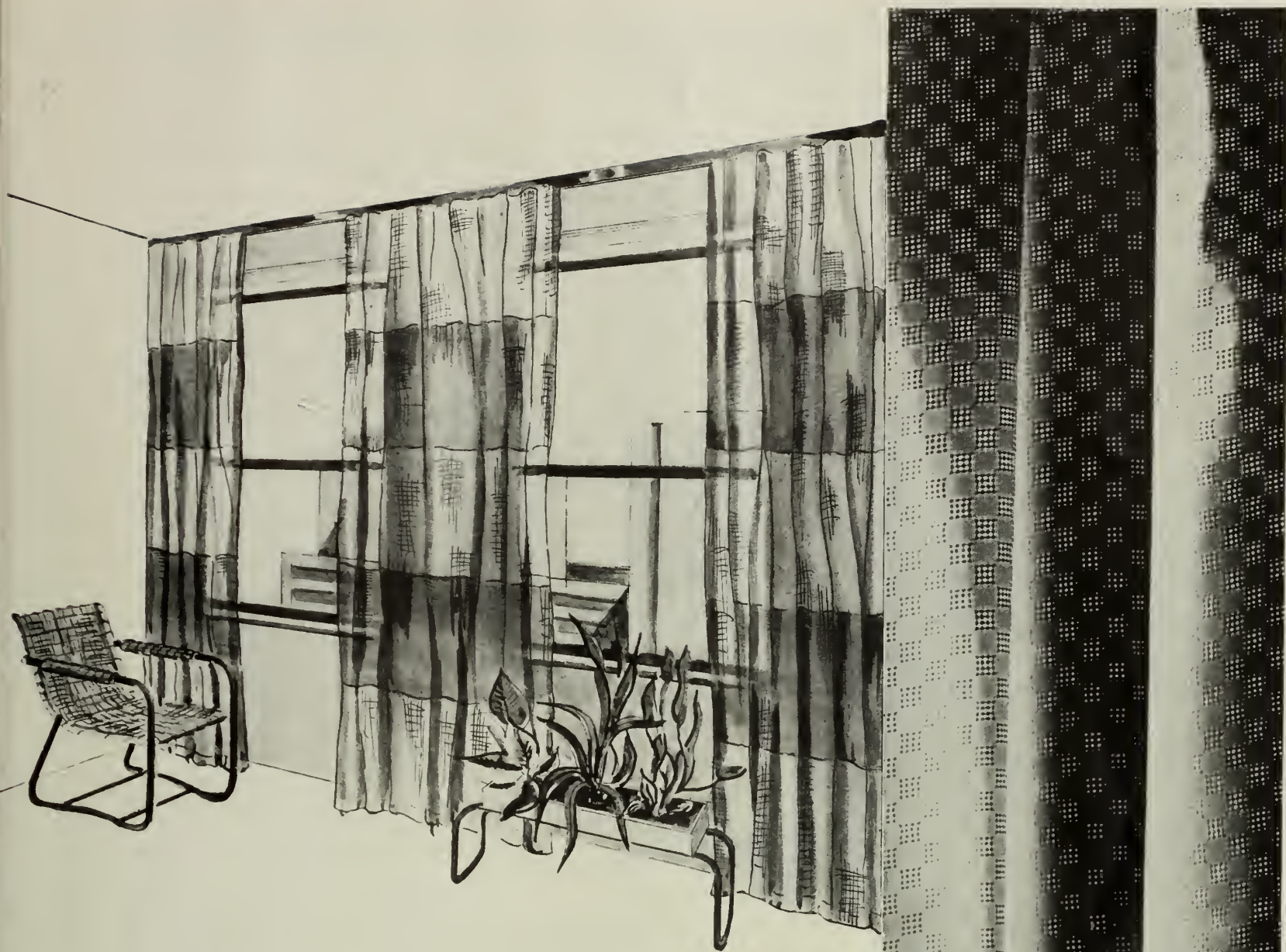
Top—Breakfast Breakdown, a table sponsored by Mr. Paul Whiteman. Chanticleer pattern English earthenware, blue glassware. Rhapsody in Blue, breakfast linen designed by Miss Marguerita Mergentime. Blue handled cutlery. Below—A Party for David Copperfield sponsored by Master Freddie Bartholomew. Child's earthenware from Theodore Haviland and Company. Blue peasant cloth. Child's sterling service. These celebrity tables are from a recent display at Bloomingdale's, New York City

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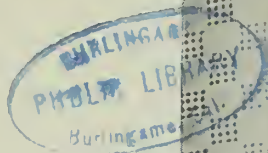
FREDDIE BARTHOLOMEW



... TABLES SPONSORED BY STAGE AND SCREEN CELEBRITIES



DESIGN FOR COOL WINDOWS



TEMPERATURE, they say, is largely controlled by psychology. In the summer psychology of most city apartments, elimination of excess decoration is important. A few big ash trays in place of six dozen little ones; fewer chairs, but all of them comfortable; clean, straight lines where you can get them—these are first principles.

Windows in city apartments have a way of looking heavy and stuffy in warm weather. To give a cool wall on the window side of an apartment room, Hilde Reiss and Lila Ulrich have made the design sketched above. The curtain runs from floor to ceiling, making a long full sweep of material. Alternate horizontal bands of the same material in gray and oyster white were used. The material chosen by Miss Reiss and Miss Ulrich is a new Celanese fabric called Lenocel. It has a dull finish and an interesting texture. The colors, in addition to gray and white, include several good off-white shades, rose, green and other colors. The new patent Kirsch track from which this curtain is hung fastens to the ceiling, and the curtain is operated by a slight pull of the string.



KURT SCHELLING

LIMITED SPACE ENLARGED

A SMALL APARTMENT ON BEEKMAN PLACE

ALTHOUGH they lost a room, Mr. and Mrs. Ralph Pomerance gained space by tearing out a partition that divided the dining room from the living room in their little apartment in New York city. The apartment now consists of one large combination room with three windows, and a bedroom, kitchen, and bath. The dining end of the large room is marked off by a suspended ceiling, covering the supporting beams. A tube of indirect lighting behind this ceiling lights the section, and the wall on this side is painted gray, in contrast to the white of the other walls. The black formica topped table seats eight. Chromium chairs are upholstered in washable white leather. Mr. Pomerance designed the white sideboard with the glass top. The large chair is covered in a bright red handwoven fabric. Venetian blinds are white. The floor throughout the room is cork. In the living



room half, near the window, the day couch and seat are covered in gray corduroy, the color of the far dining room wall. Window curtains are red and white, and colors in the two Lurçat rugs are chartreuse green with black, gray, and vermillion design. Indirect lighting is installed in the cove at the left of the window. The painting is by Hilaire Hiler. At the other end of the living room are two chromium easy chairs covered in red, gray, and black fabric. The painting is by Georgia O'Keeffe. In the bedroom the furniture is built-in, white with navy blue trim. Light comes from a cove at the right of the window. Window curtain is yellow, blue, and white. Mr. Pomerance, himself, was architect.



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It is usually sentiment that prompts these personal orders. Recently the Watson silversmiths made five branches of one family happy by reproducing the ancestral tea set for each of them. Each member was given a single piece from the inherited, original set. The Watson Company filled in the remaining pieces.

A gold service for the Maharajah of India was once made by Reed and Barton. International also executed a complete dinner service in fourteen-carat gold. It consisted of one hundred and fifty-six pieces of hollowware and one hundred and ninety-six pieces of flatware and was valued at \$74,000.

Although this is far afield from silver services, the Gorham Company once made a plaster cast of two clasped hands, reproduced them in bronze and finally in gold as a wedding ring. This was done in part of their giant factory, while in another section tons of molten bronze were being poured into a cast to emerge as the statue of a national hero.

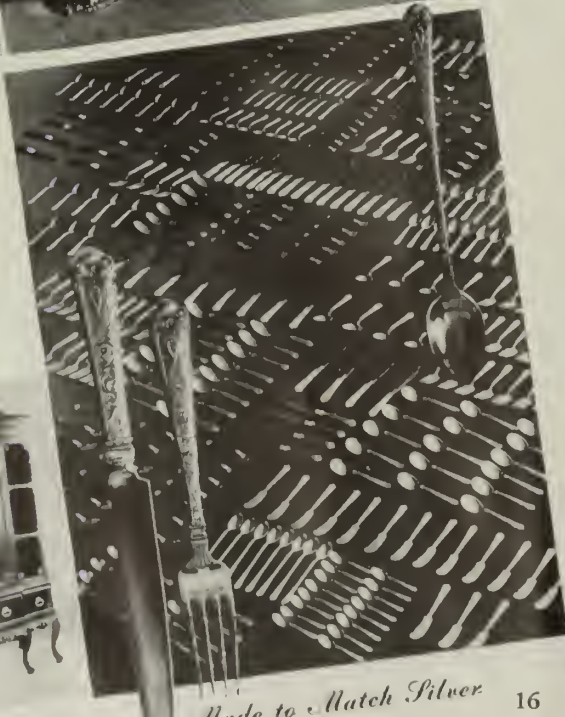
The silver pieces illustrated on these pages have interesting histories and associations. They indicate the range of de-



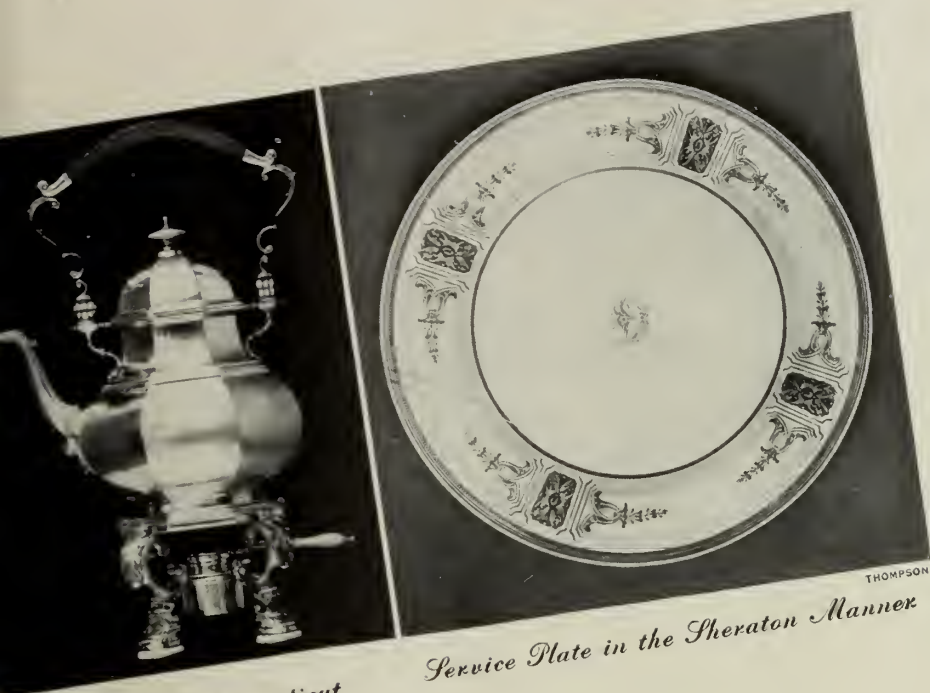
ADAMS



Console and Cabinet



Made to Match Silver



For a House in Connecticut

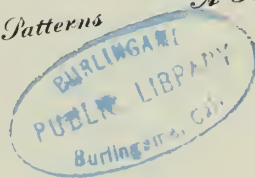
Service Plate in the Sheraton Manner



Heirloom Patterns



A Gorham Silversmith



mands that have been made on some of the larger silver companies.

The Miami service illustrated on the left was a commission of the private silversmiths of Watson Park. A morocco bound, hand-typed book of its origin was made for the client's library. Even the console table and cabinet were executed to match it precisely. The flat silver and most of the other pieces were inspired by a service from Paul de Lamerie made for the court of George second. The initials on every piece are in green gold. The tea service owes its contour and detail to the famous pot presented to Sir William Pepperrell after the capture of Louisburg.

Personal pieces to celebrate an anniversary, a prominent wedding, or a reward for a famous victory are among the commissions which have been carried out by International. One of the most recent was the tea set (upper left) presented to the headmaster of The Choate School on his twenty-fifth anniversary. International designers sought out masterpieces of the eighteenth century—a sugar bowl and cream pitcher by John Sayre, a teapot by Daniel Van Voorhis—and reproduced them with harmonizing pieces. "It seemed fitting," they said, "that the Colonial tradition should be followed in this gift to the principal of one of New England's great schools." The school coat of arms is engraved on one side, the headmaster's crest on the other. The service plate shown above was made by them for a patron who wanted silver to match some fine Sheraton dining room furniture.

The teapot above is part of a service which the Watson silversmiths made for a Connecticut client who wanted silver "for a carefully built stone house in the style of the eighteenth century." Entertainment problems were carefully analysed, the old silver owned by the family was relegated to breakfast and buffet, and new silver made for the formal dinner and afternoon function—two varieties. The urn to its left is of a very unusual height and was made for a

client in Kansas to complete a Louis fourteenth table service.

It is the custom for brides to match up or replenish silver which was owned by their mothers or grandmothers. Gorham has a plan which makes possible the ordering of old, discontinued Gorham patterns without die charges. Orders placed before July thirty-first are delivered after October first.

The Spanish grille service also by the Watson silversmiths (lower right) was made for a house in St. Petersburg, Florida, in accordance with entertainment needs. This, too, has gold monograms. It is an original modern design.

Yacht silver in the Nordic tradition, donkeys on cocktail shakers for triumphant Democrats, service plates with country club scenes, cigarette boxes with industrial histories are among the individual orders filled by this company.

It is not, as you may imagine, an impersonal world. All of the tenderest and most delicate wishes of a demanding race have been granted in silver. It is a vivid story of personality and fine taste cast into permanency.



For a House in St. Petersburg, Florida

BRIGHT SPOTS

TERRACE, LAWN AND SUNDECK BLOSSOM FORTH WITH GAY

Circles within circles of bent bamboo form this ambulatory tea or cocktail cart. The top and bottom trays are red and match the red disc wheels. It was designed by Russel Wright and he has carried out the circular theme in the aluminum punch bowl with its ledge (like the rings around Saturn) on which cups may rest. The walnut handles are also spherical. The aluminum plates are blessed with dents in which cups or glasses can stand securely. From Lewis and Conger

More wheels and circles. The chair of looped metal, enameled yellow, is very light and can be moved about easily on its disc wheels. The seat is canvas decorated with tremendous polka dots. The low metal table is also on wheels and acts as a movable base for the umbrella. Both are from Baphé, and are shown in a corner of the terrace of the Permanent Exhibition of Decorative Arts and Crafts at Rockefeller Center. Beverage accessories and knitting bag from Mitteldorfer Straus



EQUIPMENT FOR SIESTA AND FIESTA

Any copper is combined with antique green in these very smart and fresh little chairs and tables. The tops of the tables, seats and backs of the chairs are swung in their greenish frames and held in place by padded metal strips. The legs are provided with disc feet so that the furniture can be used on the grass without ruining the lawn. The metal in chair is enameled cream color and folds up. The little side tray pulls out from under the seat. From Arden Studios. Glasses from Saks Fifth Avenue. The group below fairly glistens. It is made of gleaming white Cellophane in a loose basket weave. The frames are of white enameled rattan with a streamlined effect. From W. and J. Sloane. The swirled crystal glasses and pitcher are from Alice H. Marks. Napkins with whale decoration were designed by Rosamax Campbell



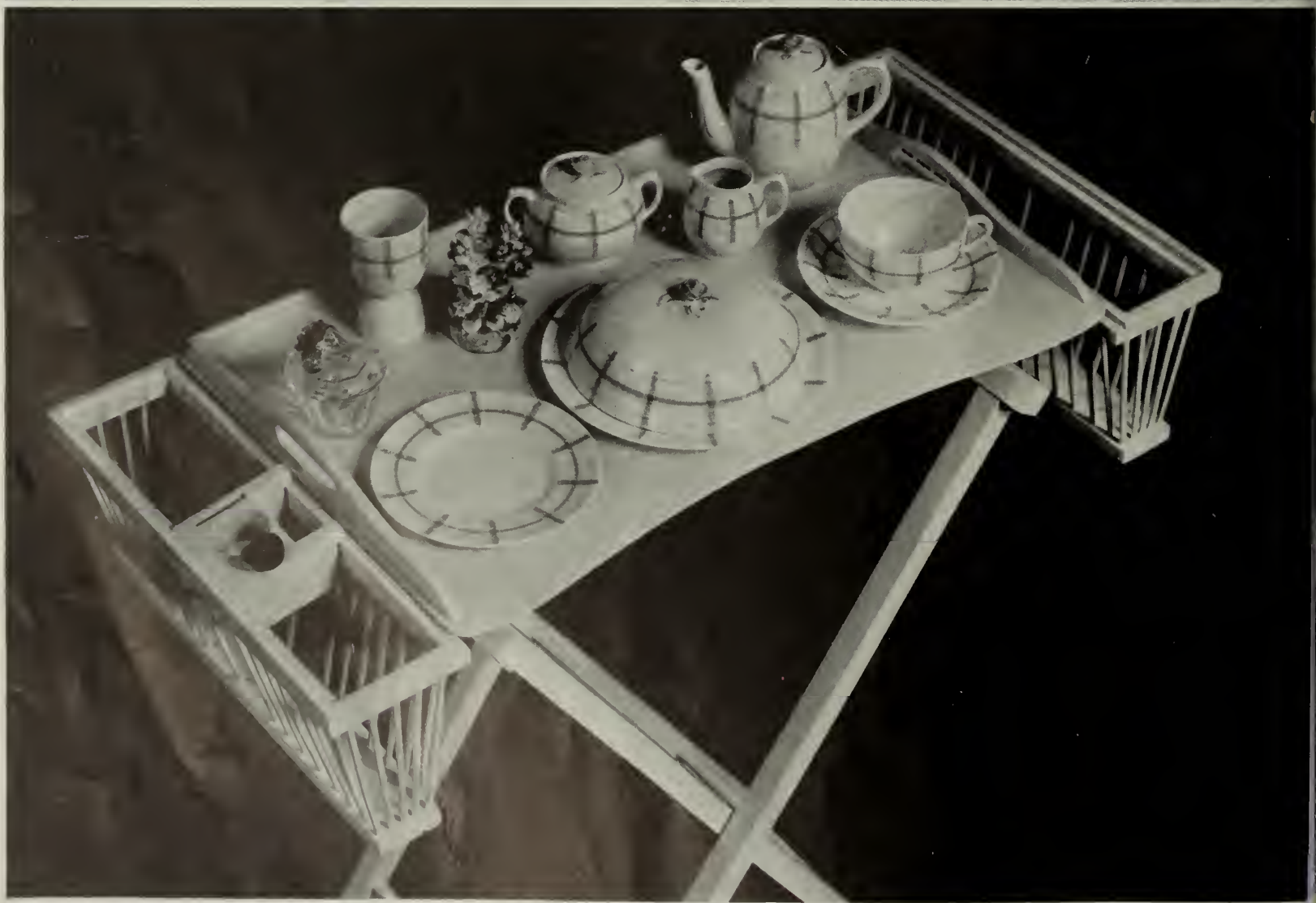
BURLINGAME
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SUMMER FORECAST



American pottery, smart of line and gay of color is ideal for informal summer tables. The large dish, for either vegetables or hors d'oeuvre, has two removable compartments, and the straight modern handles of these pieces contrast dramatically with the curves of the tea service. From Lewis and Conger



This particular breakfast tray in green, with green plaid china to match, brings a festive mood to any guest room. It has a convenient cross-legged stand and an ashtray and cigarette holder attached to one of the basket handles. A small Dresden flower cluster supplants the usual bud vase, and the tiny jam dish is of Venetian glass. From Alice H. Marks

NORMAN TANNER



Curved cheese tray which can also do duty as a breakfast tray. Ovington's. Pyrex coffee bottle with frosted lines, and neck bound with brass wire. Carole Stupell. Frosted glass coffee cups, Alice H. Marks. Blue linen cloth with rickrack stars by Rosamax Campbell



Smart new casserole dish of wood and copper. The bowl is lined with white metal, and the wooden plate protects the hand and table. Individual strawberry baskets for the spring breakfast. From Arden Studios. Brown and white checked organdie runner is from Leron Incorporated



The butler's tray in up-to-the-minute dress becomes a handy counter for the concoction of sandwiches and drinks. The work surface is covered with metal and the equipment includes racks for glasses and four glass trays for hors d'œuvre. Designed by Frances Martin. From Ovington's. Glasses, Saks Fifth Avenue. Cocktail shaker, Revere Copper and Brass. Ice bowl, Chase Brass and Copper

THE OUTDOORS INDOORS

IN A WEEK-END HOUSE



OUTSIDE STAIRWAY LEADS TO ROOF



THE WINDOWS FACE AND FRAME THE PLEASANTEST VIEWS OF WATER AND WOODLAND

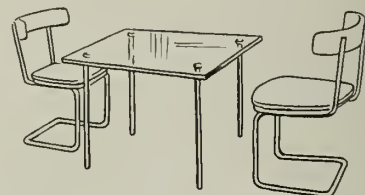
BUILT recently at Northport, Long Island, one hour from New York, this week-end house is ingeniously planned.

It was designed by A. Lawrence Kocher and Albert Frey, designers of the Aluminum House at Grand Central Palace in 1931, among the first experimental, prefabricated houses to be built entirely of dry materials.

The owners wanted for week-end use an inexpensive shelter on an attractive site. The cost of this house was eleven hundred dollars, including plumbing and wiring.

The living floor of the house is raised above the ground level because this gives the most pleasant view of water and surrounding trees. Two entire walls are of glass. The elevation of the living floor provides space underneath for a two-car shelter and for a terrace overlooking a garden. The top roof is used as a sundeck.

The house is unique in construction. It is supported by six light steel columns. The framework is of wood and steel. Its outer face is of heavy painted canvas attached to redwood flooring. There are no projecting moldings, and all the angles are rounded so that the canvas will stretch easily over edges. Walls, roof and floors are insulated with Reynolds aluminum foil. The interior is of plywood.

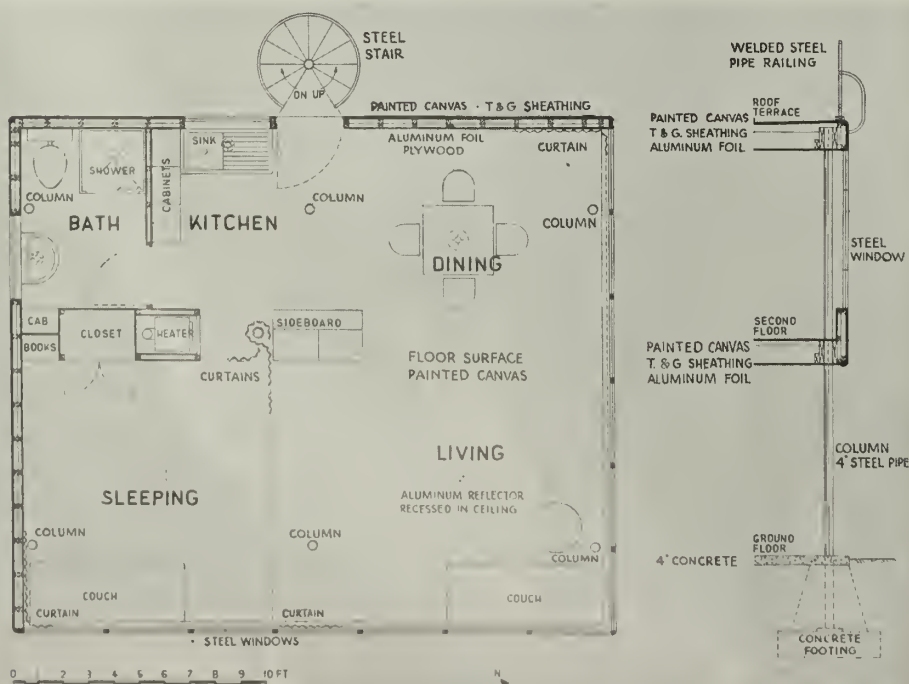


All of the plumbing for the bath and the kitchen is in one concentrated space. The steel spiral stairway is outside because this simplifies building.

Sunlight is controlled by awnings and on the inside by Revolite curtains. These aluminum-surfaced curtains extend from floor to ceiling and are drawn when the sun is from the south and west, and at night. Similar curtains are drawn to subdivide the large living space into two bedrooms—both with direct access to the bath.



The arrangement is for extremely simple living. The dining room table is of glass with chromium supports, especially designed. The chairs are of steel and canvas of standard make. One easy chair was designed by Kocher and Frey with a new idea in construction. It is of inflated rubber and may be deflated and stored away. The sideboard is of enameled steel with aluminum counter, and drawers pull from both the dining and living room sides.



SLEEPING, LIVING AND DINING SPACES MAKE ONE LARGE ROOM DURING THE DAY



EXTERIOR OF FEDERAL HOUSE, HAMPSTEAD IN VIRGINIA

A PORTFOLIO OF
GARDENS AND HOUSES IN THE
AMERICAN SCENE

AFTER A HUNDRED YEARS

Mrs. William Wallace's Federal House, Hampstead in Virginia

BY THE BUILDER OF MOUNT VERNON

Rippon Lodge, Virginia estate of Mr. and Mrs. Wade H. Ellis

GARDEN FOR A MAPLE TREE

Estate of Mrs. Kersey Coates Reed, Lake Forest, Illinois

FRENCH PROVINCIAL IN PENNSYLVANIA

House of Mr. and Mrs. Harry A. Logan, Warren, Pennsylvania

ON CHESAPEAKE BAY FOUR CENTURIES

Webley, House of Mr. and Mrs. Harold Walker



AFTER A HUNDRED YEARS

Mrs. William Wallace's Federal
House, Hampstead in Virginia

THE ADAM brothers did not greatly influence building south of the Potomac, but here is a house with marked Adam detail superimposed on an earlier Georgian tradition. It was built between 1825 and 1827. The slender coupled colonnettes on either side of the wide doorway are typical. The ceiling work in all the rooms is molded composition, but the enriched cornices of the lower floor (photograph left) are carefully undercut by hand. The bedroom, below, is still typical of the first quarter of the nineteenth century. The plain plaster walls with low wooden paneling below the dado, molded bands framing doorway and windows with frieze and end blocks, and the mantel with wide-spreading shelf supported by Ionic columns are all definitely of the period that immediately preceded the opening of the Victorian age. Crocheted worsted cradle blanket, dimity and flowered curtains, candlewick spread and green shuttered windows lend their century-old charm





HARRISON EWING

BY THE BUILDER OF MOUNT VERNON

Rippon Lodge, Virginia estate
of Mr. and Mrs. Wade H. Ellis



■ IN 1725 Richard Blackburn, architect, built this house for himself on the Potomac River; in 1743 he was commissioned to build Mount Vernon for Lawrence Washington. Mr. Ellis, the present owner, is a descendant of the Kentucky branch of the Blackburn family and since his acquisition of the house has added to the estate, improved and restored it. In the wide middle hall, above, are the original pine paneled mantel and corner cupboard. The spinet is dated 1780, the Strasbourg clock, 1745, and the convex mirror is from the town of Mr. Ellis' ancestors, Rippon, England. The bedroom at the left is the Washington room, presumably once occupied by the first President himself. The bonnet-breast chimney is typically Virginian

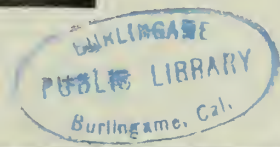


SAMUEL H. GOTTSCHO

GARDEN FOR A MAPLE TREE

Estate of Mrs. Kersey Coates Reed, Lake Forest, Illinois

■ AT THE end of the combined flower and vegetable garden on the estate of Mrs. Kersey Coates Reed at Lake Forest is a wide-spreading maple tree, multiple trunked. This old tree, green and shadowy in summer, gold and red in the autumn, is made the center of the end-of-the-garden architectural wall and pool. The brick wall is built as a simple massive unit, without too many growing vines so that it may catch the play of light and shadow from the overhanging maple branches. The circular pool, untrimmed except for the flagstone border, is a round mirror for the tree alone. The green turf extending from pool to wall is a cool carpet for leafy shadow, and continues the simplicity of the garden's terminal arrangement. All the masses, beginning with the large tree, are bold and untrimmed, giving an effect of vibrant peace. The fountain figure of a girl carrying a child was executed in lead by Mrs. C. Judson. The flagstone walk with the open iron gates,



shown in the photograph, lower right, leads on across the garden to the garage and tennis courts beyond. The flower and vegetable garden extends out beyond the terminal brick wall and maple tree. An arborvitae hedge incloses the garden on the north, east, and south sides; the wall and pool unit marks it off on the west. The much used walk to the tennis courts crosses in front of the west end. The large garden plot to the right of the passerby combines growing vegetables and perennials and annual flowers. Color masses grow against the hedge background with beds of green vegetables and cutting flowers laid out in front. Paths in this garden are not stone but grass. Vitale and Geiffert were the landscape architects.

ROSAMOND HANSCOM



FRENCH PROVINCIAL IN PENNSYLVANIA

House of Mr. and Mrs. Harry A. Logan in Warren, Pennsylvania

■ LARGE white bricks for the main part of the house, whitewashed walls for rambling extensions, under gabled roofs of shingle tile in reds, greens, and Burgundies, and solid oak timber work give a homely liveable look to this house in French Provincial style. The rough effect is continued in the interiors by troweled plaster walls and ceilings, oak beams, and leaded glass in some of the windows. The fireplaces all have plain stone facings without mantels, as in the dining room below. The outside planting is informal, in keeping with the architecture. A flower garden covers the slope behind the house. F. J. Forster, architect





ON CHESAPEAKE BAY

SINCE THE SEVENTEENTH CENTURY

Webley, House of Mr. and Mrs. Harold Walker

THE BEAUTIFULLY PROPORTIONED PORTICO of the main house, built in the late seventeenth century, faces the Chesapeake Bay. The front entrance through rows of poplar trees is on the other side. When the house was restored some ten years ago, Mr. and Mrs. Walker added the wings on either side, built of bricks carefully made to imitate the color of the old ones. The main staircase is to the right of the entrance in the wide hallway opening through the house to the bay view at the back. The balustrade is light, capped by a walnut handrail. The connecting wing, looking through to the library, from the wing beyond, is on three levels giving a rangy, downhill perspective. The twisted staircase in this connecting wing, shown in the photograph below, leads to the south bedrooms



FOR THE PRIMROSE PATH

These brilliant natives of Great Britain and the Orient are fast being adapted to American soil

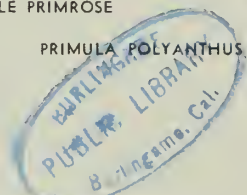
BY
STEPHEN F. HAMBLIN



HEALY
PRIMULA JAPONICA

A DOUBLE PRIMROSE

PRIMULA POLYANTHUS



COSTAIN

AMERICA has discovered primroses. We learned from English meadows to appreciate them. Now we are having a chance to develop that appreciation in our own gardens.

Primroses adapt themselves to three informal uses here. We scatter them through woodlands. Varieties that prefer bogs will thrive in masses in low-lying spots. For the rock garden there are scores of low-growing plants. Some of their Chinese ancestors clung to vertical limestone cliffs along the Yangtze gorges. They survived through centuries for us because they bent over and tucked their fruit into crevices so the wind would not carry it away before it ripened.

There are a hundred or two varieties of primroses. They vary all the way from the candelabra group, with nine or ten tiers of flowers on a single stem a yard high, to the baby golf-balls of *Primula capitata*, growing round and short-stemmed from a lettuce-like clump of leaves. Scattered in between are the hose-in-hose varieties, the prim Jack-in-greens done up in green Elizabethan ruffs, and a multitude of double-deckers and triple-deckers.

Dividing the genus roughly according to habits and cultural requirements, we have: (1) the tall kinds with three stories or more, as *Primula japonica*, preferring damp swamps, at home with skunk cabbage; (2) the English group with large clusters of big flowers, as cowslip, oxlip, and auricula, which wish for shaded oak woods, and (3) the tiny sorts, often mealy, with small flower heads, as *Primula farinosa*, *capitata* and *frondosa*—real alpinists for association with mossy *Saxifrages* and *Semprevivums*.

The bog kinds are the easiest to grow if you have a marshy spot. In general we may suppose that most of the easy bog sorts sure to bloom are in the three-tier type, like *Primula japonica*. The plants grow readily from seed, transplant easily, and in culture are as easy as a half-aquatic lettuce. The flower effect might be likened to a large cluster of phlox doing a three-ring circus. There are many colors, even hybrids, but if a flower is any shade of rose and the stem is green I call it *Primula japonica*. There is no other tall *Primula* better than this. *Primula anisodora* is deep maroon with yellow eye. *Primula burmanica* is deep purple with yellow eye.

Silverdust Primrose is very much the same, but the flower stalk is silver and mealy, and the flower color runs to purple and violet with an orange eye. Bee's Primrose has the same

smooth stem of *japonica*, but the flowers are carmine with a yellow eye, and there may be six or more rings of bloom. *Primula poissoni* is rosy red with a golden eye, but the flower stalk is red.

You may have the same plants running to orange and yellow shades. Most remarkable is Cockburn primrose, the flowers golden yellow, or in the hybrids brick red and all kinds of iron-rust shadows (Unique, Lissadell hybrid, Ipswich hybrid, Red Hugh, Aileen Aroon, etc.). They are really *japonicas* in other colors, but unfortunately the plants prefer to be biennial and after they have set seed the crowns are dead. Bulleyana Primrose has six or more rings of flowers of burnt orange or dull red shades. There are hybrids of all sorts of combinations in this group, but the yellow and orange shades are not as perennial as the rose colors. This group grows easily in moist soil.

The bog group is simple, then, and the woodland series nearly as easy, but the conditions are different. While the English primrose may be grown in an ordinary garden site, the best results are in half-shaded woods where leaf mold is deep and where the soil is moist in spring and not too dry in summer. These all may grow in sunny meadows in England, but overhead shade is grateful to them in the hot summers of New England.

The cowslip primrose (*Primula veris* or *officinalis*) is unlike any other. The flowers are very much inside the bell-like calyx, with just the unopened petals sticking out. The cluster is nodding, each flower on a short little curved pedicel. While light yellow shading to orange were the original colors, there are now red and blue forms, probably hybrids. The oxlip primrose is very similar, but the flowers get out beyond the calyx and have real petals visible, although they still nod their heads. The original color was yellow with orange eye, but cultivation has added to the forms and varieties. *Primula amoena* is an oxlip with violet or lilac flowers. For woodland and natural effects, no primroses, not even the Chinese, surpass these, and there is no difficulty with them if their simple wants of leaf mold in partial shade are supplied.

The English primrose is very easily identified, since it is so different in appearance. Each flower is flat and large, like a big phlox blossom, colored yellow or blue, with a darker eye. The peculiarity of this plant is that the stem for the flower cluster does not grow, so each blossom has a long little stalk of its own, and pushes above the foliage by itself, though rising from the common center. The colors now run from reds and yellows to blues, and the color strains come quite true from seed. There are double forms (no seeds) which are very rare. They will grow with our native woodland violets and give sheets of color in May. Regardless of color, any primrose without the central stem for the cluster is English primrose.

Now comes the hand of man. The polyanthus primrose has the tall central stem of cowslip and oxlip, but big wide flowers erect and clustered, each the size of *Primula acaulis*. It is thought to be a hybrid of the two types. These are familiar primroses of the border. They are practically any color but pure blue. These are extremely easy to grow from seed or division, and wonderful as bedding plants.

The Auricula is associated with the English group, though truly a woodland alpine. It is a stout plant with big clusters of wide flat yellow or purple flowers, much like the polyanthus, but with this big difference—the center is white in a wide eye, the petals ranging from maroon to black and yellow and purple, with an edge often gray, green or gold. Their color distinguishes them from the Polyanthus. Also, the stout, thick leathery leaves are incurved as they unfold.

In appearance and texture they are unlike any other *Primula* save the related species and hybrids. Some plants are mealy, some very green; some sorts are robust, and others are tiny alpines.

More than half the *Primula* species seek rock garden conditions—high open levels. But many of these are difficult to raise. They are usually dwarf in stature, with showy blossoms, running to blue and rose. *Primula lichiangensis* has rosy red flowers with a greenish yellow eye; *Primula Paxiana* has four rows of flowers of light lilac color. These are all from China and seed is offered abroad. They bloom the second year from seed, and endure well.

The wrinkly-leaved sorts from Asia have about the same foliage, but the flowers are in one loose cluster, each blossom large, often more than an inch across. This is particularly the effect of Sieboldi primrose in blue, rose or white. This gives the greatest quantity effect of bloom of any primrose. It is fully hardy and does best in leaf-mold soil in full sun.

The tiny alpine sorts, with rosettes of silvery, mealy, hairy, sticky or otherwise queer leaves, are so like a *Sempervivum* in foliage that the flower heads, only a few inches high, are the only proof that they are a *Primula*. There are at least a dozen of these, not really easy to grow, yet not impossible when their wants are supplied. Many of them demand limestone, and so they are a part of that strange group of species of *Saxifrage*, *Androsace*, *Sempervivum* and *Sedum* which live in loose gravel and rock chips, in a spot apparently barren and dry but moist far below, with humus scattered through the rock chips.

Keep the little rosettes propped up by rock chips from the contaminating earth and each year as the root-stock gets higher give it another pillow of crushed limerock or granite as seems best. To grow these in ordinary flat dirt and in common soil is hopeless. They belong in the alpine area known as the "moraine."

Though the background of this journey down the primrose path was cultural rather than esthetic, the best parting advice that I can offer is that primroses be grown by groups.



PRIMULA DENTICULATA



STUDIO

RICHARD GARRISON



BEVERLY HILLS
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OF AN ARTIST



EUGENE HUTCHINSON

BARONESS HILLA REBAY is an artist. She is also a collector and a patron of the arts. She is an exponent of non-objectivity.

Her studio is a plan for living based on these interests and on a conception that constant acquaintance with certain pictures adds to intuitive understanding. Intuition, she holds, counts above intellect. A large non-objective painting by Bauer hangs in a prominent place over the divan.

The studio was done by Hammond Kroll. It is as compact as a vanity case and consists of one large room, bath and kitchen. It is all thoroughly modern and thoroughly personal. There is usually a maid about, and a Scottie named Augustus. Flowers and photographs fill the table tops, and on the walls are her own pictures or some from her collection of Chagall, Klee, Leger, Bauer and Kandinsky. Narrow cabinets along each wall hold artist's boards and sketches. Pieces of furniture were specially built for brushes, paper and other equipment. Other cabinets were designed for domestic accessories such as linen and lingerie, or for writing materials and books.

There is not much color except in the paintings which are hung in vertical lines to the ceiling. The wood in the furniture is bleached maple with cocobolo. The walls and Venetian blinds are beige and the floor brown. Yellow linen is used, and at tea time or during dinner there is a mass of shining silver on the corner table.

Paris newspapers go into headline exuberance over her Harlem sketches. Her recent exhibit at the Bernheim-Jeune galleries in Paris contained these and other types of her work. The cut-outs, which have been called plastic paintings, are tiny pieces of paper—especially dyed, shaved, cut and arranged so that they become clowns, animals, ladies of fashion, abstractions under the inspired fingers of Rebay.

Her exhibit at Wildenstein opened on April 15th. The clown and the tiger are among the pictures exhibited—one hundred in all. Most of them were made in the studio which is pictured on these pages.

On the opposite page (top) is a corner of the studio room with a dining table and chairs, a modern table service, and a built-in settee. Below is a view of one wall showing the desk and chairs. To the left of this is one of the Harlem negro sketches. On this page, above, is Baroness Rebay against a background of two of her cut-out pictures—the tiger and the clown. At the left is shown the divan which becomes a bed. The picture is a Bauer, non-objective in brilliant colors—one of her most recent acquisitions.



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PERSONAL NIGHT CLUB



DINING ROOM AND BAR COMBINED IN A BACHELOR
APARTMENT DECORATED BY W. AND J. SLOANE



■ THE DINING ROOM BAR in this apartment overlooking Central Park has walls of deep blue and a green iridescent ceiling. Curtains are shining brown Cellophane trimmed in blue with chartreuse valences. Loveseats in the corner are chartreuse and the leather of the bar stools and dining room chairs is yellow. The bar is vivid green with blue top and chromium trim. The dining table has a polished walnut top on chromium supports. Floor of inlaid parquet in geometric pattern

■ THE LIVING ROOM DECORATION is a combination of old pieces with modern fabrics and simple backgrounds. Walls are yellow, carrying the color note to the dining room, and the curtains are yellow corduroy with green diagonal rope stripes. Dark green broadloom carpet covers the floor. The fireplace is marbleized in green tones. Woven fabric of deep amethyst with all-over leaf design upholsters the two chairs



WENDELL MAC RAE

Rockefeller Center's first crocus

IT is the time of year when New Yorkers leap nimbly to the tops of buses and columnists are torn between giving facts and writing odes to hope. Spring has us by the throat. The crocus blooms on skyscrapers, animals rear their heads on decorative screens and African sculpture is on exhibit. Just a primitive village—New York.

Three days before official spring, a photographer hastened to the eleventh floor of Rockefeller Center to take a picture of the first crocus and interview the first lady gardener to bloom in the Nations' Gardens. She is Miss Anne Bartlett of Montclair, New Jersey, young, good-looking and the daughter of an old English gardener. The father thinks it strange that she goes from Jersey to Fifth avenue to garden. Those in charge, bent on proving that the most beautiful gardens in the world can bloom in the city sky, say that rock gardens and other delicate types require the light touch of a lady. Miss Bartlett has her first job, and she is doing well. The first crocus appeared in the Holland garden. However, since then a thousand things have burst into bloom. The Gardens of the Nations opened to the public beginning April 16th.—10 a.m. to 10 p.m. daily. It is said that there you will see miracles unparalleled since Nebuchadnezzar's famous hanging gardens of Babylon. Practically speaking, there are, in addition to the growing things, laboratories for amateurs, displays of gardening technique, a library and many other gardening interests.

During the week of the Flower Show at the Grand Central Palace,



RICHARD AVERILL SMITH

New York loves animal screens

thousands of earnest citizens stood in front of a small aquarium absorbed by the mincing capers of the sea horse. It is a small ladylike animal oblivious to crowds with nothing whatsoever to do with either the utility problem or Mr. Hitler. It was loaned to Bloomingdale by the famous New York Aquarium.

The Flower Show accommodated some 27,000 people on the opening day and is said to have cost around two million dollars. The orchid exhibit alone was valued at \$250,000., and an announcement of a pure white, prize-winning orchid shown for the first time sent everyone rushing. There were other distractions, too. Varieties of daffodils in test tubes against black velvet looked scientific and alarming. Rock gardens. Tubs of white daisies. Pale pink carnations. Tulips as big as cabbages and lilies

as high as sun flowers. Landscapes in frames, the size of a Corot, done with real flora and fauna. Tiny hot houses done by the women's clubs caused speculation in the minds of all who had a spare corner with a window.

The Yamanaka Exhibit had, in addition to flat white bowls on which colored crystals and one bloom—down with the bud vase—could be effectively arranged, a pair of garden gates from Japan, made of twigs and bound together in that casual fashion which is completely professional. They were very smart. The whole exhibit was smart.



HERBERT STUDIOS

A distinguished Flower Show exhibit

In the art world it has been a season of Renoirs. Bignou, the French gallery, encouraged, no doubt, by the active exchange of first rank pictures, has exhibited some small and large Renoirs never seen before in New York. They have opened a gallery in the Rolls-Royce Building at 32 East 57th street. Durand-Ruel has also had an exhibit of Renoirs—large canvases—some of his early work and

some of his late. In view of the fact that Renoir painted every day during his long, lusty, adult life, there are a good many examples of his genius.



Renoir's *La Famille Henriot*—Bignou

You may have noticed that there are such things as specific decorative and artistic epidemics in large cities. First, murals held the limelight. In fact, they still stir interest in receptive hearts. Only last week, some of us had the privilege of seeing the new murals by C. B. Falls which will go in the Ford Building at the San Diego Fair. They are enormous. Two will be seen in the foyer of the magnificent building which Walter Teague is planning. One represents Asia. Smoky, soft colors in Oriental faces and scenes background a majestic Asiatic lady done in gold and silver. The other is Indian in motif. Also in the building, in which these gigantic murals are negotiated with pulleys and split floors, is a map of the world sixty-five feet in length and twenty-two feet high, by Everett Henry. On it small lights will show the Ford factories. In front of it will be seen under glass Mr. Ford's first car.



From a display at the Decorators' Club

Now that murals have got into full stride, decorative screens are on the rise. The Decorators' Club, located in the Squibb Building at 745 Fifth avenue, devoted one of its exhibits to decorative screens around which room

schemes could be built. Most of the screens were on the exotic side as shown by their titles *Green Mansions* by Margery Raeder, and *Equidor* by Starr Gephart. Reproduced here are two screens from the exhibit—one, *Clown Fish*, done by a young New York artist, Dorothy Kettig, and now to be seen at James Pendleton's, 19 East 57th street, and another of giraffes by Georgia Warren. The first is buff, brown and blue and the second is brown and red and gold on silver. In apartment house living where short leases and plain walls are the fashion they give a fine dash of life and color.



The primitive trend still rages

The exhibition of African sculpture at the Museum of Modern Art will remain on exhibit until the nineteenth of May. Primitive sculpture has been the fashion in New York. Rooms have been built around and for it. It is considered a type of art sympathetic to the new, contemporary style of decorating. Mme. Helena Rubinstein, some of whose collection is shown in this exhibition, has a modern room with special lighting for her African collection. It was shown in the March number of Arts and Decoration. The Museum of Modern Art exhibit was got together by James Johnson Sweeney. The objects have been gathered from the French Sudan to the Belgian Congo. There are six hundred and three objects in all from England, Belgium, France and the United States, from Hollywood, Versailles, Cologne, from such as the Henri Matisse collection at Nice. (Illustrated is a headrest from the collection of Baron Von der Hydt, Holland.) They are in wood and metal and ivory and are chiefly the result of native religious interests.



Dragontree from Hawaii—Eskridge

The adjectives applied to them are *vital, essential, plastic, consistent.*

Confirming the rampant native note is an exhibit of Hawaiian water colors to be shown at the Marie Stern-er Galleries beginning May first. Robert Lee Eskridge, who has spent four years in Tahiti and two in Hawaii where he did the murals for the Kukuihaele gardens, is showing paintings of Hawaiian volcanoes and lauhala trees, grass huts, flowers, orchids and natives. They are buyable and refreshing. Eskridge knows a great deal about the greenery of the islands and he has made dramatic use of them.

The Michelangelo plaque on view at the Drey galleries has attracted its share of attention. It was shown in New York for the first time and is one of the earliest known pieces which the master did (completed when he was in his teens working for Lorenzo de Medici).



First of the Michelangelo sculptures

The Industrial Arts Exhibit will be open until May fifteenth in the forum at Rockefeller Center. The sketches for its layout are impressive. This exhibit under the auspices of the National Alliance of Art and Industry will include new industrial design under the patronage of its manufacturers. Last year the exhibit was sponsored

by designers—all the Gilbert Rohde designs in one niche, the George Sakers in another. This year General Electric and other manufacturers are to sponsor their own achievements.



Frank Lloyd Wright designs a city

Workmen are busy at the moment building Broadacre City, by Frank Lloyd Wright—his ideal of the future. We are illustrating from it the model minimum house, but this is a small piece of the whole conception. Little factories with dwellings above, a music garden, small farm units, lakes and streams, an aerotor are all included. There are to be no grade crossings or left turns. The road pass goes over the main artery of this city.



\$435,000 doll house

R. H. Macy, famed for pulling rabbits out of hats, is exhibiting Colleen Moore's \$435,000 doll house. It is a castle with a princess who talks, a nightingale who sings, minute fountains that gush and the smallest electric light bulbs in the world that light. There is a golden chandelier hung with glittering pear-shaped diamonds. Clifford Roth did the electric work, Helga Braborn the etched and stained glass windows, Harold Grieve much of the interior decoration, George Townsend Cole the Cinderella murals, Bayard de Volo the carved ivory floors, and Jerry Rouleau the copper and aluminum pieces. It is an enchanted kingdom to which big artists have contributed small masterpieces. The books by Louis

Bromfield, Sinclair Lewis and others are in their own handwriting. Golden knives and forks are one-eighth of an inch long and they are monogrammed! It is full of sentiment, stories, sea shells and stupendous littlenesses. The only thing to do is get out the binoculars and see it.

Quite the opposite in decorative splendor is the S. S. Normandie which is expected early in June in New York harbor. It is the world's largest ship. The figures that measure and describe it sound like the European debt. For example, the kitchen range weighs twenty tons, and thirty-two roasting ovens will roast at one time seven hundred and sixty-eight chickens. The swimming tank holds 50,000 gallons of water. In the dining room, which is three decks high, are



Three-deck dining room

solid, molded glass panels by Labouret covering a dainty little area of some 8,000 square feet. The ship is twelve stories; it has twenty-three elevators. There are six hundred and fifty electric clocks—not that anyone will care what time it is on a ship like the Normandie. It is said that the linen, if stitched together (as, of course, it won't be), could envelop the Empire State building and a few other skyscrapers. Personally we prefer a table cloth, regular size, on board and under Normandie caviar and champagne. In order to give us some idea of the foodstuffs needed for a round trip, the following figures are quoted:

- 70,000 eggs
- 7,000 chickens and game birds
- 35,000 pounds of meats
- 175,000 pounds of ice
- 6,000 gallons of table wine
- 7,000 bottles of fine wines and champagne
- 2,600 bottles of liquor
- 4,000 gallons of beer
- 9,500 bottles of mineral water

It sounds to us as if seasickness were just an old-fashioned ailment and that the person who does not drink a gallon of wine at a meal is a piker.

Wanamaker's, too, has not been idle. Its new prefabricated house, the American Motohome, was recently presented to photographers and public, wrapped completely in white Cellophane with an enormous red bow attached to it. This wrapped and ready house conjures up strange possibilities. One day it will be delivered c.o.d., wrapped like a package of Camels, installed on land by the delivery boy, ready for the ambassador to be entertained at dinner on the same evening.

Motohome was opened with fanfare. Mrs. James Roosevelt dedicated it, and Mr. Owen D. Young spoke. He said that the house was an answer to his challenge to build (within the reach of the average pocketbook) a better house than had ever been built before. He also said that he would have gladly foregone the discipline of hewing wood or fixing the furnace for the "automatic hospitality of this new variety."

There is more to record. Modern-age, 162 East 33rd street, is showing Modern American Art in Modern Room Settings. Cooper Union has just published a new pamphlet called "Chronicle of the Museum for the Arts of Decoration of Cooper Union." The April-May catalogue of free gallery talks and other lectures from the Metropolitan Museum is out. And from somewhere in the West has come an engaging little pamphlet entitled "A Primer of Period Furniture" by the Mersman Brothers.

More important, however, is that the twenty-two hundred electric clocks in New York sound five-thirty. In the words of Mr. Boake Carter, I must buzz off. H. G. T.



Window—Black, Starr and Frost-Gorham



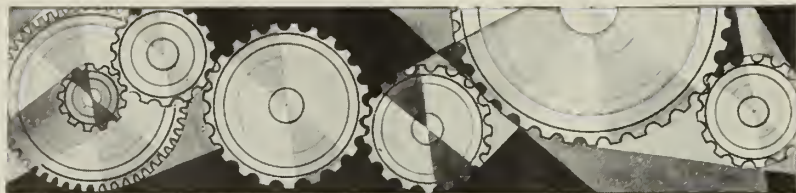
HEIRLOOM CHINA

UNDER the auspices of city, county and state garden clubs, many homes and gardens ordinarily barred from prying eyes have been opened to beauty-lovers. In April, there was Virginia's annual Garden Week, when many of the most beautiful gardens and most historic homes of the state were open to the public. Mississippi also has a state garden week. Nearer New York city, the garden clubs of Long Island and Westchester are planning for their garden festivals. Dover, Delaware, opens its homes and gardens on May 11th, and calls the event Dover Day. We show two of the treasures from private collections which will be on exhibition then.

The Lowestoft set above was

originally bought by Mad Anthony Wayne as a bridal gift for Mary Vining. But he was wounded, and died before their wedding date, and she romantically remained a spinster throughout her life. The Lowestoft has been handed down through indirect connections of the Vining family and is now in the possession of Mrs. Henry Ridgely. The sunburst china closet in which it is displayed also dates back to Colonial times—it was built about 1764.

Below are several pieces of blue Nanking china, part of a collection imported by George Gibbs of Newport, and now owned by Mrs. L. L. Layton of Dover. The toddy pitcher and the covered posset cups are particularly interesting.



Where 200,000 BUYERS meet.... and find new profits

FROM the factories and workshops of 22 nations, some 8,000 firms send their latest wares to Leipzig *twice each year*. There they are inspected by the shrewdest buyers from 72 countries.

The thousands of exhibits in the *General Merchandise Fairs* cover every possible item for department stores and specialized stores. This fall, in the *Building, Home and Industrial Equipment Fair*, there will be 1,000 exhibits of interest to manufacturers, engineers and architects. 37 gigantic Fair Palaces and 17 Exhibition Halls are required to house all these exhibits. Yet the lines are so conveniently grouped and displayed that the average buyer covers his interests in less than a week's time.

These are the reasons why the international Leipzig Trade Fairs have been called "the show window of the world" and "the foremost barometer of international trade."

For 100 years, American buyers—in steadily increasing numbers—have been finding new profits at the Leipzig Trade Fairs. (The Fairs are more than 700 years old.) The Spring Fair of 1935, held in March, saw an increase of 82% in the number of American buyers—over the corresponding Fair of 1934.

And already, these same firms are planning their buying trips to

the Fall Fair, which will open on August 25th. Will your firm be represented?

We cordially invite you to let us help you determine the value to your firm of covering the Leipzig Trade Fairs. Special courtesies and travel discounts are available to Fair visitors. Write for Booklet No. 22, giving a more detailed picture of the Fairs. Please tell us the lines in which you are interested. Our New York Office—or an Honorary Representative in your vicinity—will be glad to co-operate in every possible way. Leipzig Trade Fair, Inc., 10 East 40th Street, New York City.

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Opening August 25th

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Toys	670
Sporting goods	98
Textiles	347
Furniture (including wicker)	351
Jewelry, clocks, watches, precious metals	216
Optical goods, motion picture equipment and scientific instruments	149
Arts and crafts	368
Notions and fancy goods	497
Luggage and leather goods	212
Office appliances, stationery, paper and paper goods, books and graphic arts	615
Advertising and packaging novelties and materials	201
Chemicals, cosmetics, pharmaceuticals	197
Musical instruments	33
Foodstuffs	79

Total exhibitors (Spring Fair 1934) 5,483

BUILDING, HOME AND INDUSTRIAL EQUIPMENT FAIR

1000 exhibitors . Opening August 25th



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TURNING THE NEW LEAF

Architectural background for indoor planting

BY EDITH STRAUS AND PERCIVAL GOODMAN

IF you are planning to improve extensively on the interiors provided by the landlord, when you move to a new apartment, why not provide a few permanent places for growing plants? Cut flowers are expensive; the pot from the florist is not always a thing of beauty. You can give the begonia a bed from the beginning; take its quarters as much for granted as the nursery for the child, the lighting system, and the heat.

Unless your apartment looks out over a park or a river, it may be just as well to let in light and sunshine through the windows but conceal the view. Above is a drawing for a conservatory. Against the glass brick back wall, the thin screen of interesting plant life hides the brute fact of the twelve-story apartment wall outside. In front of the travertine floor, with pool and boxes, is a plate glass screen framed in chrome. The plants drawn in the sketch above are *Ficus Pandurata*, *begonia Rex*, *Anthurium Trinervium*, *Croton Fasciatum*, ferns, ivy, *zabrina* and water lilies.

Here in a modern city dwelling is an idea for a garden, of our own making, that will thrive. It is a place equipped especially for plants. Modern interior design adapts itself perfectly to these apartment gardens.

The feeling of openness and space, another demand of modern planning, is produced by the plant garden that separates the dining room from the living room, as shown in one of the sketches below. The glass screen gives the necessary privacy, yet one has the space sense of the living room from the dining room, and of the dining room from the living room. The arrangement is economical also of decoration, since the same plants add color and form to both rooms. On the living room side of the





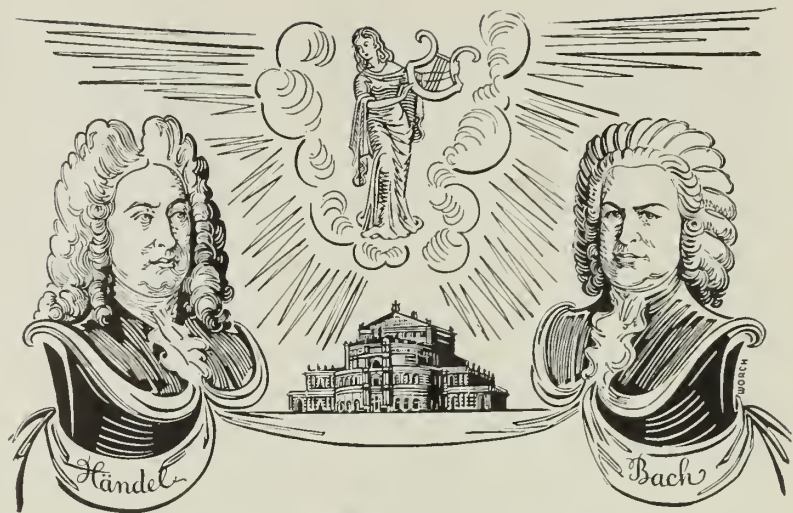
plate glass partition is the plaster face of the deep built-in box. On the dining room side are built-in drawers and trays. Above this base, tower tall plants and their height conceals from the living room the laying and clearing of the dining room table. Plants suggested for use in such an arrangement are *Ficus Pandurata*, *Anthurium*, *Croton Fasciatum*, several species of *begonia*, *Anthurium Trinervium*, and ivy, drooping down out of the side cut in the plaster box.

The *begonia Rotundifolia* and *zebrina* are the plants selected here to grace the face of a fireplace, as in the other drawing below. Architect, modern or traditional, must still give us a fireplace. We ask for it even in our steam heated apartments, in spite of the fact that a hearth fire fails to give enough heat without supplementary steam, and its warmth added to steam is a bit stifling. However, we are conditioned to the open fire from far back in our dark beginnings; the fireplace is

poetic license in a modern apartment. If, in its construction, we provide boxes for plants, the smooth chimney breast and the deep mantel can be of decorative use. The mantel shelf, extended beyond the fire opening, can be made deep enough to hold soil sufficient for at least one large plant. Into the extension of the chimney breast, a high box can be inserted for trailing vines.

In some such ways as are here suggested we can satisfy the desire to bring the growing things of the country into our city life. The modern architect has tried to bring the outdoors in by the increasing use of window space, but this is an unmixed blessing only when the outdoors is worth bringing in. We city dwellers are still surrounded with ugly courtyards and blocked vistas. Hence sometimes the large window provides more daylight and more ventilation, but a great deal of soot and a dreary landscape. It is better to make possible spaces for growing things within.

But we cannot ask plants to survive in an unhealthy atmosphere. There must be food, water, and air. If the time comes when apartments are filled with conditioned air, both the plants and ourselves will survive more happily. Until then, if you build a garden indoors, a humidifier is essential.



GERMANY

the Land of Music



Devotees of all that is finest in music and art will derive special pleasure from a visit to Germany this year. Johann Sebastian Bach, father of all great modern music, whose cantatas have gained immortal appreciation in the hearts of all music lovers, and Georg Friedrich Handel whose oratorios and operas ring with inspired mastery, were born in Germany 250 years ago.

To celebrate this double anniversary, Germany's great music centers will present special Bach and Handel festivals and concerts. Then there are the regular summer festivals and operas headed by the Berlin Art Weeks in May and June, the famous Wagner and Mozart Festivals in Munich, and the Heidelberg Dramatic Festivals both in July and August.

Art lovers, students and vacationers find Germany ready with rich fare for them this summer. All through the land . . . treasure houses of art, architecture, sculpture; galleries where hang imperishable masterpieces; theatres, open-air festivals, historic folk dances, exhibitions. Libraries filled with rare volumes. Fascinating antique and art shops. Modernistic cities and medieval towns. Castles rich in romance and the picturesque villages of the Black Forest and Bavarian Alps.

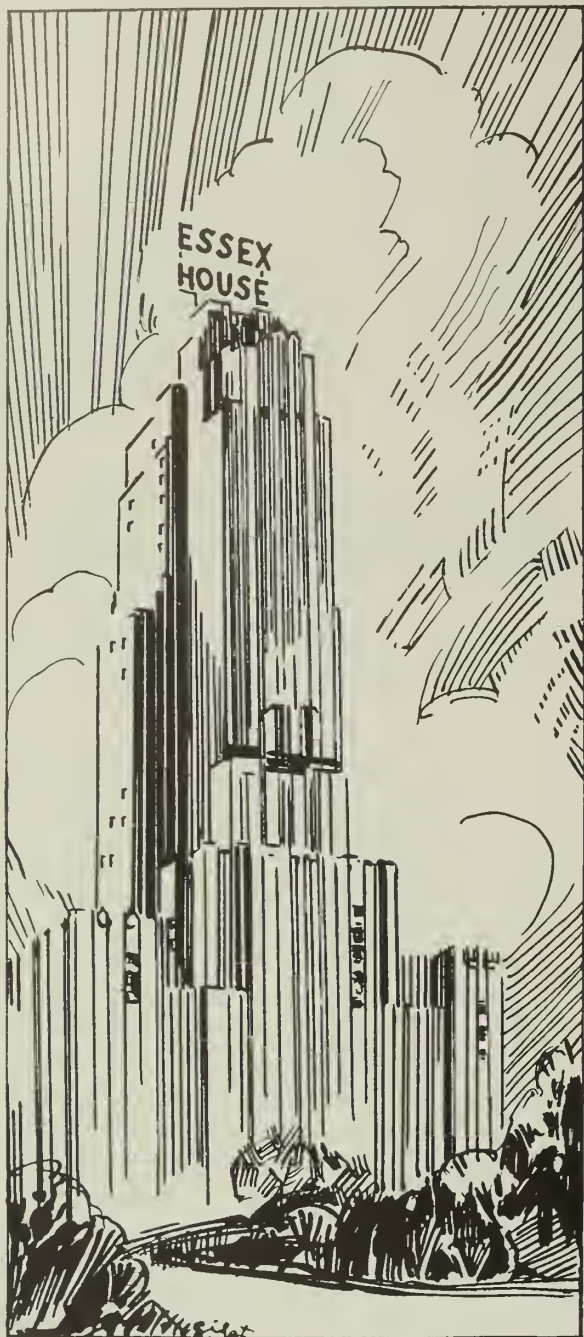
The generous hospitality of the land of *Wanderlust* and *Gemütlichkeit* is again expressed by special arrangements for American visitors: 60% reductions of railroad fares and Registered Travel Marks selling far below regular exchange quotations—thereby practically eliminating the disadvantages of the reduced dollar. Please write for information and booklet Number 5.

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PLASTIC OVER-MANTELS

HERBERT Westphal, a New York artist and decorator, designed and executed these large decorative plaques. The method is unique. The sleeping lady with the cupids stirring her dreams, below, was made to be an over-mantel in a living room. It is of plaster with an ivory glaze which gives the look of porcelain. The other plaque with children posed in their happiest attitudes was designed for a hallway. It is of burnt and natural brick, with a rough finish and a warm red-brown color. Both are distinctly modern in feeling, but with a quality which makes them sympathetic to period décor. The artist has studied in Berlin and Dresden. He believes that over-mantels present a great unexplored possibility for decorative sculpture. Recently he has originated a new sharp-edged type for rooms with indirect lighting.





AKRON

MODERN AMERICAN ART IN MODERN ROOM SETTINGS

THAT was the title of a recent exhibit at the Modernage furniture showrooms in New York. We show here three of the forty-five rooms.

Above is a nursery which demonstrates the suitability of modern art and design to the interests of tender years. The two paintings and the child figures are by Nura. The walls are delphinium blue; the furniture is natural maple with lacquer drawer pulls.

A huge abstraction by Gorky is the dramatic focus of the living

room below. The painting beside it is by Francis Criss. A Guatemalan red chair beneath the pictures gives balance in mass and color. The other furniture is upholstered in shades of brown.

The round mirror, the metal lamp, a figure by Oronzio Maldarelli and the painting by Raphael Soyer lighten and blend with the furniture of the room shown at the bottom of the page. Single-armed chairs which can be combined to form a sofa are used here with identical walnut coffee tables.



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Write for illustrated color catalog. INTERIOR DECORATORS will be particularly interested, and we shall be glad to forward samples and full information.



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The Summer Issue of

Creative
DESIGN

Will be in subscribers' hands on May 15th. It is not sold on the newsstands—it is available only by subscription.

Creative Design is a quarterly magazine published for the decorating and home furnishings trades. It is the only trade magazine edited to tell the home-furnishings and decorative trades what is new, what is good and what is salable.

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ROBERT E. COATES

BATHROOMS ON DISPLAY

BATHROOMS have come a long way since the days when cleanliness was merely next to godliness and both states were achieved with weekly regularity. Home-made soap and kettles of steaming water carried to a tin tub once sufficed for the ritual which with lotions and creams and sprays and all the modern hygienic and beautifying ceremonies has taken on major importance in daily life.

The modern bathroom, with its auxiliary makeup room or corner, is a favorite candidate for attention from those who revel in luxury, convenience and beauty.

Devoted to this important room of the house is the bathroom shop in B. Altman's New York store, where six modern bathrooms are on exhibition. We show two here.

The one above has a brown and cream color scheme. The walls are cream. The shower curtain is printed Celanese. The hamper-vanity serves a twofold purpose, and is impervious to moisture. The toilet set on the vanity is amber.

The peach and silver room below is simpler in line, richer in materials. The Celanese curtain is satin striped; the bottles are Lalique glass. The health scales give a definitely business-like tone.





KURT SCHELLING

WHITE monogram on color. Hobby insignia. Cannon

NEW MARKINGS

BY VIRGINIA HAMILL

IN Europe all sorts of new things are being done with monograms. There are china dishes with cut-out monograms and silver with handsome raised initials. Variations on the most personal of monograms—the embroidered or stitched or sewn kinds—are seemingly endless.

A type of monogramming that is popular in Italy at the moment resembles quilting and is especially effective on thin fabrics. It is easy to make and consists of a series of tiny stitches on the right side of the material and a padding of criss-cross threads on the wrong side. This is done by taking one tiny stitch first on one side and then on the other so that the thread on the under side crosses back and forth with each stitch. This cross-thread padding puffs up the material on the right side giving the quilted effect. It is particularly effective in light-weight comfortables and table linens.

Monograms lose their smart note when a number of different types of design are scrambled together under one roof. Whether initials or insignia, the same type of monogram appearing on silver, china, automobile and dressing table, so that it becomes definitely the family mark, is the best of taste. Colors may vary, of course, as well as size, but the design chosen is repeated.

Monograms should also conform to their surroundings. A woman who has gone uncompromisingly modern, for instance, probably uses the most extreme type of contemporary design for her monogram—one done in lower case, for example. And one whose surroundings are historic in character prefers a design consistent with the period of her furniture, or a very simple block letter which is suitable anywhere.

Bath towels seem never so smart as when they bear the family initials, and there are many lovely ways of monogramming them. Where several shades of one color are used in the border of a white towel the same shading is particularly effective carried out in the monogram. Colored bath towels with white decoration are attractive with bold white monograms. Dark colored monograms of black, brown, navy blue, deep red, dark green are arresting on white towels. Where the towel is a solid color a deeper tone of the same color is used to good advantage and is accented with black, white or gray. When the new embroidered border effects on the Cannon towels were designed this year, the vogue for personal insignia influenced the style. They lend themselves very well to any type of monogram.

The European idea of special insignia representative of family hobbies, traditions or occupations is a further fascinating step in making possessions personal. In an age when the cream of our thinking goes into producing mass objects of a superior kind, the appropriate initial or the symbol of a personal interest takes it out of the forty-million class and makes it indisputably *chez vous*.



THE quilted initial on thin linen

MODERNAGE designs this bedroom for **BRIDE'S HOUSE**



This room is on view at "Bride's House", 444 Madison Av., N.Y. until June 30.

● Modernage was chosen by House Beautiful to execute this striking modern bedroom in coral and grey. As leading designers and decorators in this field for a decade, we are eminently equipped to render a complete, authentic modern decorative service.

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Elizabeth Arden

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The Pompadour pattern in the Sans Souci shape, illustrated below, is but one example of Rosenthal's lovely China; your local jewelry store or fine China department will be happy to show you the complete selection. The perfect glaze, exquisite shape and beautiful decoration make this China the natural choice of those who understand and desire quality.

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FABRIC HIGHLIGHTS

MAMMOTH fern leaves are the motif of the Irish linen above, designed by Tom Lamb. It comes forty-nine inches wide, in cool deep colors, including gray and red, and is \$1.80 a yard at J. H. Thorp, 250 Park avenue.

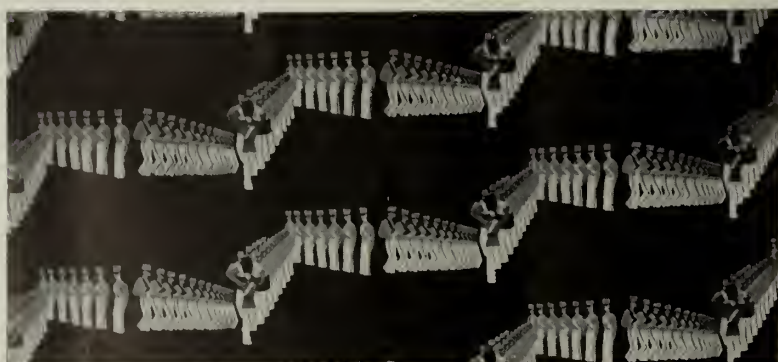
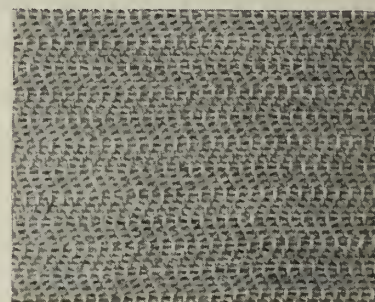
The fabric at the right, top, is a textured English material of wool and cotton in a basket weave, imported by Arundell Clarke, 620 Fifth avenue. It is fifty inches wide and may be had in olive green, coral or gray. \$8 a yard.

A silk lampas weave fabric with a conventionalized dahlia in shades of rose and white on a putty gray background comprises this new design by Seeley Scalamandre, 660 Madison avenue. It can be made to order in other color combinations, comes fifty inches wide and is \$12 through your decorator.

Architectural moldings of the Louis fifteenth era inspired this fabric in L. C. Chase mohair. It comes in various color combinations and is about \$3 a yard.

The blue and white glazed chintz, designed for a music room, was exhibited recently at the British Trade Fair in London.

Cadets guiding right and left form the zigzag stripes of the Sanforized cotton drapery and slip cover fabric below, called "Swankitex". The weave sheds dust, and it is made by Pacific Mills. May be bought at Lord and Taylor, Fifth avenue and 38th street, for \$.85 a yard.



FOR THE SUMMER HOSTESS



RICHARD GARRISON

Straw mats are cool and practical for summer. These are made of Polynesian straw (reminiscent of grass skirts and huts) woven flat, in their natural color. Glass holders insulate and protect the hand from heat, and a straw cover dresses up the syphon bottle. The midget green glass bottle holds just enough for one highball. \$4 a dozen. Straw mats, \$18 a dozen; glass holders, \$5.50 a dozen; syphon holder, \$1.50 each. Mitteldorfer Straus, 245 Fifth avenue



With berry time on the way, this heavy crystal bowl is more than welcome. It is decorated with large diamond-shaped cuttings on the outside, and can also be used for small salads or for ice cubes. The crystal salad fork and spoon have unusual fluted classic column handles. They are \$1.25 a set, and the bowl is \$3, at Stern Brothers, 41 West 42nd street



Consider too the cooling influence of a crystal lazy susan. Here is one made of glass on a metal base. It has a glass relish dish with six compartments which fits on top and a bowl in the center for dressing or olives. There is plenty of room on the wide glass plateau around the edge for crackers and canapés. From Olivette Falls, 571 Madison avenue. \$15



RICHARD GARRISON

Three new cocktail shakers in chromium. The one with the walnut handle was designed by the Swedish artist, Ernst Hagerstrom and may be had at Wanamaker's, Broadway and Ninth street, for \$15. The shaker on the right, made by West Bend Aluminum Company, has a Bakelite top and base which keeps the hands from being chilled, and is decorated with a red Catalin knob. Also at Wanamaker's, for \$4.50. Vertical lines raised in the metal give a slender effect to the shaker in the center, from Revere Copper and Brass, \$4



This shallow pottery bowl makes a charming centerpiece for the simple summer table. It comes in natural cream with a graceful scooped out shape, and can be filled with brightly colored gourds. The candle holders repeat the shape of the bowl and are \$.75 a pair. Bowl, \$2. Madolin M. Mapeledsen, 825 Lexington avenue

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This is to certify that the average circulation per issue of ARTS AND DECORATION for the six months' period July 1st to and including December 31st, 1934, was as follows:

Copies sold	20,620
Copies distributed free	1,178
Total	21,798

Signed, John Hamahan
Publisher

Subscribed to and sworn
before me on this 3rd
day of April 1935.
Signed

M. C. Schlichting
Notary Public

ABOUT THE HOUSE

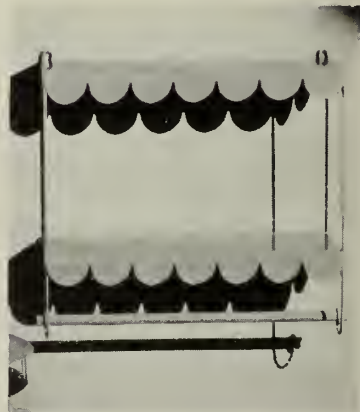
Kitchen things continue to improve in looks, and this new Hall China Russet Ware not only may come to the informal table but goes into the oven too. The covered casserole is \$1.25 for the three pint size, and the set of bowls is \$2.25. Onion soups, shirred egg dishes and other pieces can be had in the same ware, all oven proof, with ivory glaze inside and fluted russet on the exterior. At Hammacher-Schlemmer, 145 East 57th street



Two new Pacific pottery bowls in white or gay colors. They may be used for flowers with the fish shaped holders, and they also make excellent fruit bowls and vegetable or relish dishes. They are \$4 each and the flower blocks, \$2. Mrs. E. H. Coles, 225 Fifth avenue



A solution to the problem of shelves for the multitude of jars and bottles which accumulate in the bathroom. This shelf unit, made of tôle, comes in a variety of colors to match your other bath accessories. Underneath is a convenient rack for hand or finger towels. May be had for \$5 from Ethel Hobbs, 27 Lexington avenue



These wall pockets are made of china, but have the sturdiness of pottery. Either fresh flowers or ivy may be used in them, and the crossed cornucopia design is different and modern. Made in India ivory and two other shades of white, pale jade, turquoise blue; they can be used in matching pairs or two colors combined. \$3.50 each at B. Altman and Company, Fifth avenue and 34th street



This is called the Federal American lamp, recalling the early days of the Constitution. The symbolic eagle is perched on the column between the twin lights. Made of tôle, and comes in antique colors of eggshell with brown, Empire green or red, ebony, gray or blue, with gilt. \$12. Lord and Taylor, Fifth avenue and 38th street

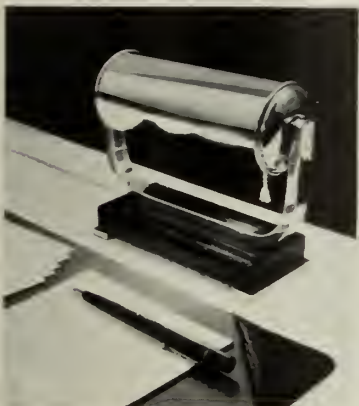


RICHARD GARRISON



RICHARD GARRISON

These book ends are worthy of rubbing shoulders with your most favored volumes. They are covered in fine calfskin of warm brown and ivory, with hand-tooling in gold. The long, flat cigarette box to match makes a fine companion piece, and the bottom is as completely covered as the top. Book ends are \$12 for the pair, and cigarette box \$12, at Macy's Corner Shop, Broadway and 34th street



A practical version of the desk lamp, in chromium with a black composition base. The rounded cylindrical shade can be turned in the side grooves to throw the light upward or at any angle you want it. \$4.95. D. Fisk Company, 225 Fifth avenue



Wood is smart for summer lamps, especially combined with the new rough fabrics. This lamp has a smooth plain column for a base, and the fourteen-inch shade is made of a rough weave cotton and silk material in which various colors are blended with beiges and wood-tones. It is \$12 complete at B. Altman and Company, Fifth avenue and 34th street



One side of this crystal hand mirror shows you how you look when you go out in the mid-day sun; the reverse side is just an ordinary mirror. \$2.50. Also in "night and day" combinations, \$4, at Lord and Taylor, Fifth avenue and 38th street. The beveled glass powder box comes in emerald, sapphire and various other jewel tones. \$4, at James McCreery, Fifth avenue and 34th street. The cigarette box is glass over silver, and cigarettes feed automatically into the little drawer in front. Also from James McCreery. \$3.50



These stylized lilies in white and silver come singly or in pairs, and they fit nicely into almost all types of rooms. The picture has a wood box frame which may be had in white or colors to harmonize with the room and is about eighteen inches tall. The artist is Van Buren. \$8.50. W. and J. Sloane, Fifth avenue and 47th street



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A love for old furniture and an understanding of the principles underlying all decoration is reflected in this George I library, designed by Arthur S. Vernay. The fine old pine paneling is dated about 1730, and was brought over from England. The mirror panel is more richly ornamented than was customary in this period. The furniture is simple Georgian. The effect produced by the whole room is one of gracious formality.

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working with soft, rich colors, with graceful lines and groupings—of progressing with the assurance that comes of knowing what is correct—of surveying the final effect and realizing that your good taste is responsible for its loveliness.

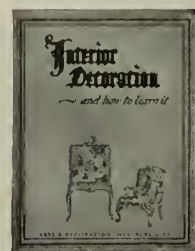
And think of these joys as a part of a profession—joys that lift mere work into the realms of artistic creation.

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10 Big Moments, from the season's leading plays.

Shawtopsy, a brilliant dissection of GBS by Clifton Fadiman.

Conversation Pieces, Franklin P. Adams' recollections of certain colloquies among the town's wits, near wits and halfwits.

Confessions of an Egg Layer, Heywood Broun explains how he found it difficult to produce an authentic theatrical egg.

One Night Stand: A portfolio of exclusive photographs presenting the Post Depression Gaieties.

Laundered for Boston, Marc Connelly "cleans up" *The Children's Hour*.

As Good As Their Words; Pearls of wise observation by Jane Manner on the subject of speech.

The Audience Fools Itself, by John Mulholland, master magician.

Tan Bark and Llamas; McAlister Coleman laments the passing of his boyhood circus days.

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Heywood Broun
Samuel Chotzinoff
George Clisbee
McAlister Coleman
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Thomas Craven
Galbraith Crawford
Byron Dexter
Max Eastman
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Margaret Fishback
Evelyn Gerstein
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Sidney Howard
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Kenneth McKean
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ARTS AND DECORATION

JUNE 1935

35 CENTS





COMMANDING

a view of endless skyscrapers, two rivers and the sea, the windows in the Rainbow Room of Rockefeller Center are made intimate by the use of potted plants. The double windows have a foot or two of space between them to enclose what is in reality a miniature greenhouse. Dwarf azaleas and crassula in huge white pots are sunk below the window level. This enclosure where the flowers are kept is equipped with radiators to provide heat and moisture

ARTS AND DECORATION

VOLUME XLIII • NUMBER 2

Publisher and Editor

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ARTS and DECORATION is published the first of every month by Arts and Decoration Publishing Company, Inc., 50 East 42nd Street, New York City. SUBSCRIPTION PRICE: \$3.00 a year; two years, \$5.00; single copies, 35 cents; foreign subscription, \$1.00 additional for postage; Canadian subscription, \$1.00 additional. Entered as second-class matter March 5, 1919, at the post office New York City, under the act of March 3, 1879. CHANGE OF ADDRESS: When a change of address is requested, both the new and old addresses should be given. At least two weeks' notice is required to affect the forthcoming issue. TO CONTRIBUTORS: We cannot hold ourselves responsible for unsolicited manuscripts and photographs. All material submitted must be accompanied by sufficient postage for return.

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ARTS AND DECORATION
PUBLISHING COMPANY, INC.
50 EAST 42ND STREET NEW YORK



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THE HAWAII TOURIST BUREAU

UNDER THE OPEN SKY

OUTDOOR TABLES ARE SET IN HAWAIIAN GARDENS
FOR BREAKFAST, LUNCHEON, AND DINNER.

BY ANNETTE HOYT FLANDERS



DINNER TABLE on the Atherton Richards' beach. The table is a ping-pong table with legs sunk in the sand. Koa wood plates; crystal glasses with koa stems; forks, knives, and spoons with Ohia wood handles stand on a cloth of finest fish-net with a leaded hem. A mirror center panel—running the length of the table—reflects the delicate beauty of Cups of Gold and Api flowers (a giant Jack-in-the-Pulpit twelve inches in length, ivory toned on the outside and flushing to a rosy salmon on the interior). Two trumpet shells, repeating the same ivory exterior and rosy interior of the Api flowers, bear leaves of young coconut flowers that look as though carved from ivory; and cut guavas showing rosy interiors. Table decorations from Gump's, San Francisco

WHERE the great spreading Monkey-pod trees cast a pattern of light and shade over masses of colorful tropic flowers, where a Hau-covered lanai overlooks a southern sea, sparkling from aquamarine to deep jade green, a small community of Americans living in Hawaii serve their al fresco meals in paved gardens. The settings of these gaily casual occasions, their menus, and their unusual table trimmings offer us many suggestions for our own summer gardens.

In the Islands, the climate rarely varies from the best our June days can offer, and so it is only natural that life should be lived largely out of doors. The gardens are always designed to provide pleasant surroundings for al fresco service and foods, and the life of the Americans at home in Hawaii has an unmannered, wholly delightful, elegance.

Although the days when we in America can eat outdoors are numbered, we can gather hints from these gardens so carefully planned for the intimate and easy-going luxury of dining out of doors.

Let us follow the clock from breakfast through dinner and see how al fresco meals are served in Honolulu.

When you wake to sunlight, and air sweet with the fragrance of Pikaki flowers, you can slip into the sparkling waters of the southern Pacific for a quick invigorating swim; then don pajamas and hasten towards the smell of delicious Kona coffee and the sight of a breakfast table as inviting as that shown under the Hau-covered lanai at the Wallace Alexanders' charming home. A wattle fence insures your privacy and a chance to read your morning mail and papers in undisturbed comfort.

Luncheon for four served in the brick paved garden at the Lester McCoys' lingers long in memory. Here tropic vines hang in lush festoons over brick walls of interesting open-work pattern. A rare collection of orchids, grown in halves of coconut shells, hangs from the trees, enchanting in their airy grace and range of color. You will be more than strong-minded if you can keep from wondering how those cold frogs' legs you had as a first course were prepared, or what American dish would be as delicious as the papaya ice served you on a slice of its own delicate fruit.

Tea for two in the Pagoda of Mrs. Bowen's intimate little Chinese garden may follow later in the afternoon. It is not often one is offered the rarest of Chinese tea from white jade cups, and tea cakes known as coconut slices.

The sophisticated cocktail hour revolves around a table set on the terrace of Mr. and Mrs. Walter Dillingham's beautiful Italian Villa. Here, from the slopes of Diamond Head overlooking a sea rosy with the setting sun, you will probably be offered their famous Prince of Wales cocktail. The former name was Hawaiian Sunshine, but Mr. Dillingham re-christened his cocktail when the Prince told him that it was the best he ever drank.

And for a perfect end to the day, is a dinner on Mr. and Mrs. Atherton Richards' beach. The low table in a romantic setting is lighted by the flare of torches stuck in the sand and decorated with Ti leaves. Guests sit informally on mats and cushions and dine on luaued squab and fried tomatoes—such fried tomatoes—crisp salad, and individual cherry pies. The moon falls in silver radiance on a sea where Hawaiian fishermen, walking the reefs torch fishing, are silhouetted in black and flame against a sky of midnight blue.

GARDENS OF MRS. WALLACE ALEXANDER AND MRS. LESTER MCCOY, HONOLULU

A LUNCHEON TABLE in the brick paved garden of Mr. and Mrs. Lester McCoy. Table of iron with a black glass top and places below for interesting tropical plants. The black iron chairs have seats of a satin smooth brown native wood. The table is set with old Georgian silver, fruit plates with deep amethyst glass borders, and goblets of Venetian glass striped in white and violet. Centerpiece is of white Chinese porcelain filled with jade green and violet leaves. Arranged by Mrs. McCoy

A BREAKFAST TABLE under the Hau Arbor of the Wallace Alexanders, at Waikiki, Honolulu, T. H. The table of iron with a white tile top has an open center pool for flowers or growing plants. The iron chairs are upholstered in plaited lahala fiber. The table is set with an antique Georgian strawberry basket, a coffee urn, a chafing dish and striped white porcelain leaf plates and decorated with crystal flowers against growing vine tendrils. Furniture and decorations from Gump's





RECIPES FOR SOME ISLAND FOODS

FROM MRS. ATHERTON RICHARDS:

FRIED TOMATOES IN CREAM

Dredge tomatoes in flour which has been seasoned with salt and pepper. Sauté in butter. Remove from pan to casserole. Then pour cream into pan, stir well. When at boiling point pour over tomatoes and serve.

TURKEY RICCARDO

Roast a turkey and make plenty of brown gravy. Remove meat from bones and all skin—cut in small pieces. Put gravy in a pan and add a very generous amount of cream, put in meat of turkey. Serve with rice moulded in balls.

FROM EDGARD KINA,

Chef de Cuisine of the Royal Hawaiian Hotel:

FROG LEGS RIVIERA

After frog legs are cooked and cooled, prepare a daub sauce with peeled fresh tomatoes cut in large dices, chopped onions, chives, little garlic, tarragon, parsley and mixed with white of hard

boiled eggs, work up with good French dressing. Mix all ingredients and cover frog legs. Let it stay in ice box for twelve hours before serving.

This daub sauce may be used by adding more sliced onions for eels cooked in white wine first and cover with the sauce after.

FROG LEGS SAUTÉ CHEF'S SPECIAL

Have one dozen nice large fresh frog legs soaked in milk for one hour with salt and Cayenne pepper. Then dip in batter and fry them in butter. When cooked put on the side, cut in long slices of peeled almonds, sauté them. When nice and brown add a little chopped garlic to it and cook for one minute more. Pour the juice of a half lemon over the frog legs, chopped parsley and serve.

HAWAIIAN SOUP

Put into a stew-pan 30 grams of butter and 4 whites of leeks minced. Brown on a quick fire, stirring a few minutes,

and add 500 grams of pumpkin cut in small pieces, and 500 grams of crushed pineapple. Add one teaspoonful of powdered sugar, one-half liter of water, let cook for 25 minutes, strain through a fine strainer, catch the purée in the saucepan, thicken with half a liter of boiling milk in which has been cooked 2 table-spoonfuls of fine tapioca.

Bring to a boil while stirring, and complete off the fire with 60 grams of butter.

COCOANUT SLICE

Mix together in a bowl, or on a table

1 lb. butter

1 lb. sugar

1 lb. chopped dry cocoanut

1 lb. flour

$\frac{1}{2}$ oz. Carbonate of Ammonia

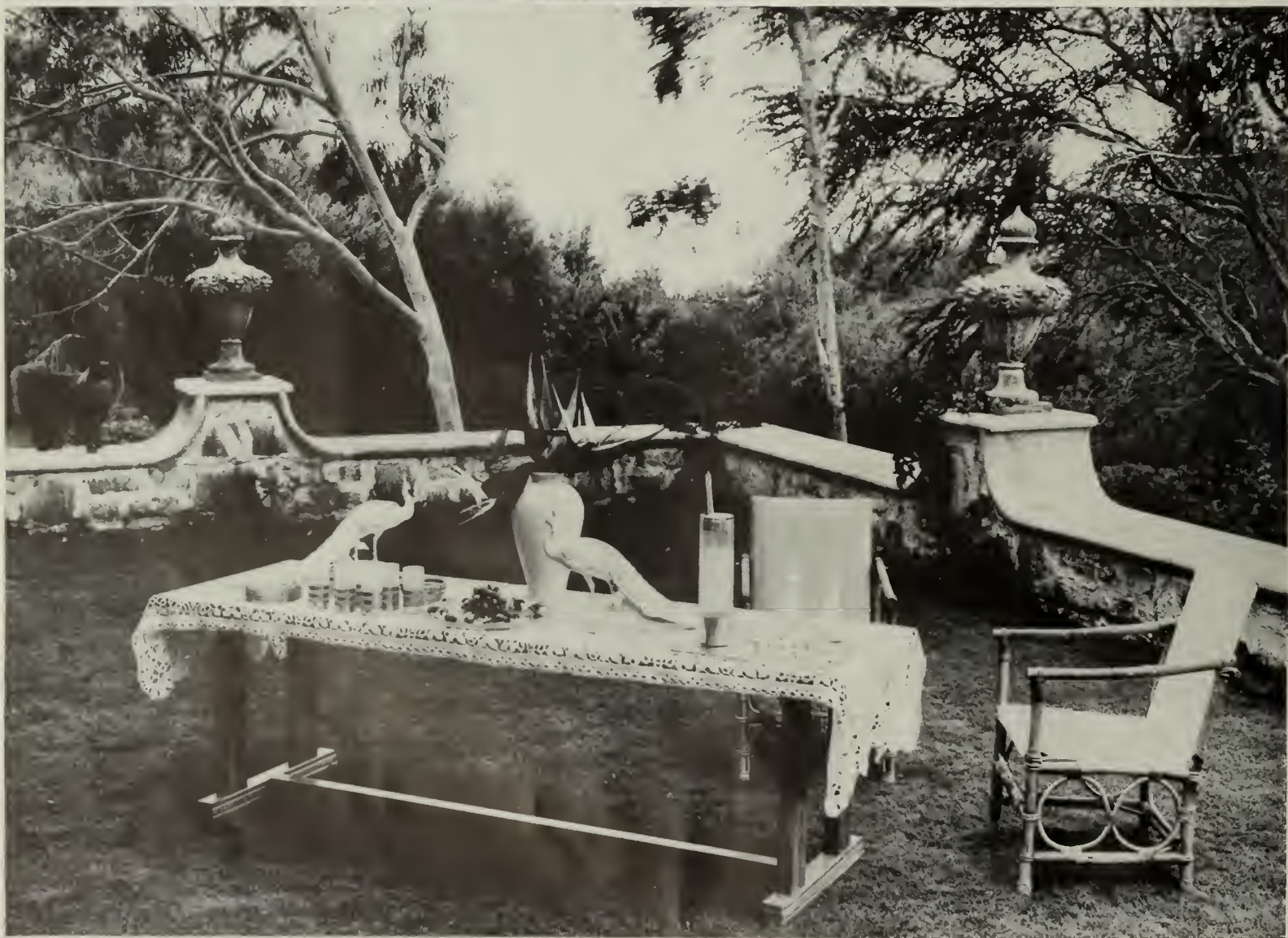
Mix well together into a dough, then roll out by hand in the shape of a long thin sausage. Put on light buttered pan and bake in a medium oven. While hot put on a water icing and cut in strips.



COCKTAILS AND TEA WITH
MRS. WALTER DILLINGHAM AND
MRS. ALICE SPALDING BOWEN,
NEAR WAIKIKI

TEA TABLE in Mrs. Alice Spalding Bowen's Chinese Garden at Gump's where she is the head and ruling genius. Against a background of evergreens a white iron pagoda offers a cool retreat for afternoon tea. A delicate green vine entwines the white tea table and creates a lacy stencil of leaves over its surface. The covered tea cups, plates and tea set are of finest white jade, as is the figure placed among sprays of white waxen blossoms of the Hoya vine. The pagoda is a Gump design that can be unscrewed and moved about

COCKTAIL TABLE on the terrace at La Pietra, Mr. and Mrs. Walter Dillingham's Italian Villa. A vase of rare Strelitzia flower is flanked on each side by white Nymphenburg porcelain peacocks. The cocktail and highball glasses, tray, decanters, mixer and plates are all Dorothy Thorpe designs in silver and sandblasted crystal. From Gump's





JAMES, Duke of Monmouth,
by Samuel Cooper



NAPOLÉON SECOND,
by Jean Baptiste Isabey



NAPOLÉON FIRST,
by J. B. Jacques Augustin

A

COLLECTION DISPERSED

Some examples of the late J. Pierpont Morgan's miniatures being sold in London this June.

THE J. Pierpont Morgan collection of miniatures contains some of the finest extant works of the early masters and small portraits by artists of the English, French, Dutch, German, and Italian schools. With the exception of any work by the American miniaturists of the eighteenth and nineteenth centuries, the collection offered at Christie's, June 24th, is an unbroken survey of the art of miniature painting from Holbein (the first painter to produce what can strictly be termed a miniature), down to Rossetti, one of the leaders of the pre-Raphaelite movement.

Among the Holbeins on sale is his portrait of Henry the eighth, contained in its original ivory box carved with the Tudor rose and said to have been given by him to Anne of Cleves, his fourth wife, in 1539.

The portrait of James, Duke of Monmouth, natural son of Charles second (1649-1685), shown above, was painted by Samuel Cooper, probably the greatest English miniaturist. The center miniature of the Duc de Reichstadt (Napoleon second), son of Napoleon and Marie Louise, is by Jean Baptiste Isabey. The third, photographed above, is the important Augustin miniature of Napoleon first of which Mr. Morgan had a replica made for presentation to the French government and now preserved at Malmaison.

Four miniatures below are portraits of the beautiful Lady Northwick and her equally beautiful daughters. They were painted by Andrew Plimer (1763-1837).



LADY NORTHWICK and her three daughters, by Andrew Plimer



ICHHELLING

A MODERN HOUSE ON A WESTCHESTER



HILLTOP

■ Beyond the living room windows of the new home of Mr. and Mrs. Richard H. Mandel at Mount Kisco, New York, stretches a broad expanse of hills and water. The design of this house was the result of close collaboration between the architect, Edward Stone, the co-designer and decorator, Donald Deskey, and the owner. All of them were associated in the same office. The living room pictured here is on the second floor. The entire house is furnished with mass-production modern furniture. Rough-textured fabrics, a solid-colored café au lait rug and chromium frame chairs are used in this living room

SKETCHES
FROM THE
SOUTHWEST
COAST

•



BELFRY MISSION, SAN CARLOS



PLAZA, LOS ANGELES



SANTA BARBARA

Edward Suydam's drawings of California
houses show an early Spanish influence still
persisting in tiled roof and white façade



HOOVER'S HOUSE, PALO ALTO



STREET IN SAN FRANCISCO



EXODUS

IN THE cool, sunlit breakfast room the wall paper is white with green leaves. The pale olive-green covering on the Hepplewhite chairs matches the wainscoting and woodwork. An old Italian hand-carved Louis fifteenth mirror hangs above the Sheraton sideboard. Blue rug and white organdy curtains

THE long sunroom is almost entirely white. Venetian blinds of pale coral color temper the pure white of the glazed chintz curtains. And there is further color added in the chintz upholstery of chairs and sofa. Furniture of early American maple. Black and white marble floor. Vines on the outside add shade and suffuse the room with green

COTTAGE ON THE SHREWSBURY RIVER



TO THE COUNTRY

TWO CHEERFUL HOUSES IN NEW JERSEY RECENTLY BUILT
AND DECORATED BY GEORGE S. STEELE, ARCHITECT

**EARLY
COLONIAL HOUSE
IN RUMSON**



CEILING and walls of the library are papered with a highly polished aluminum paper

RICHARD GARRISON

**EARLY
COLONIAL HOUSE
IN RUMSON**



RICHARD GARRISON

IN THE dining room the mantelpiece is the important feature. It is of white woodwork, extending to the ceiling. Flowers or objets d'art can be placed in the wide round niche, and illuminated with indirect lighting. The fireplace is faced with black mirror glass. White and gold Hepplewhite chairs are upholstered in mustard-colored silk. Walls are gray; floor of black and white marble; curtains deep blue and yellow



THE living room is a gay Victorian fantasy. In this window corner, the two handcarved rosewood Belter chairs are covered in chartreuse yellow damask. Sheraton table



WHITE fur scatter rugs on a highly polished hard wood floor. Walls are off white and window curtains of French gray satin hang over the Venetian blinds. White woodwork



AN interesting fresh decorative note in the bathroom is the ivy hanging down the glass shelves at either end of the tub and lighted indirectly from above. Walls and blinds are white and the linoleum floor black and gray

DECORATION FOR



The roster of decorators of the new French line ship, the Normandie, reads like a directory of famous artists, craftsmen and designers. Jean Dunand, left, is shown at work on one of a hundred and ten lacquer panels for the smoking room. Mr. Dunand has developed a new fire-proof substance on which lacquer can be applied. This surface can be sculptured into relief. The technique is similar to that used by ancient Egyptian artists.



Lighting of the largest ocean liner in the world was designed by Perzel, left. He uses throughout a special type of pure glass, colored to a warm apricot, to produce a soft, flattering light. He is holding a piece of the unfinished glass in his hand. Beside him is one of the standing lamps which he has designed for the S. S. Normandie.



Miles of fabrics were woven on the looms of Helene Henry, for the S. S. Normandie. Helene Henry's fabrics depend for their decorative value upon color and texture rather than pattern. She created several new weaves for the drapery and upholstery fabrics, and is shown here in front of one of the large carpet looms used.



Other rugs showing more pattern were created by da Silva Bruhns, as famous in America as he is in France for his hand-knotted rugs. In spite of the fact that pattern does appear in these rugs, designer Bruhns follows the formula for fabrics and rugs throughout the ship: color and texture give the most important decorative effects.



One of the five-room grand luxe suites on the Normandie was designed by Marie-Louis Sue. The Aubusson tapestry is done in a loose flowing technique to represent a Normandy scene. It was designed by Sue to set the color scheme of the bedroom. Each of these model suites has its salon, dining room, and three cabins. The unusual salon which Sue designed is oval with full-size windows to give an uninterrupted view of the ocean.

ELEGANCE in the S. S. Normandie extends even to the tourist quarters. The china shown opposite was designed by Jean Luce and the glassware by Daum. The design of the glass is the same as that used in the more expensive dining rooms, but the service is made of plain glass instead of crystal

A GRAND VOYAGE



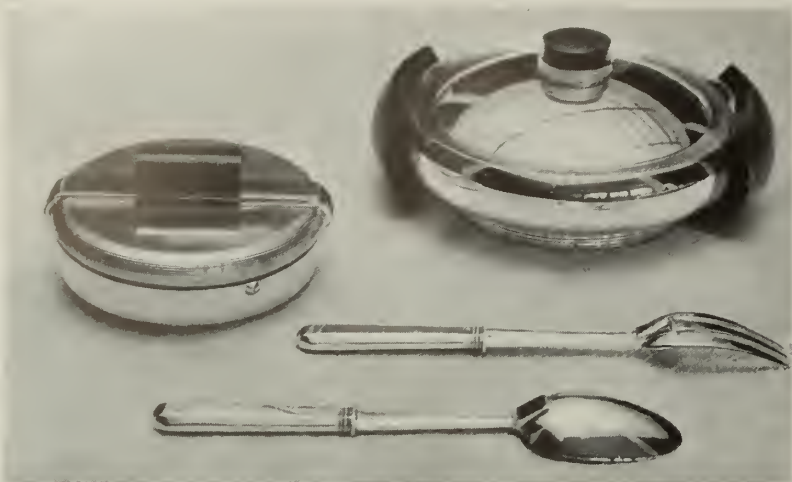


TABLE SERVICE for the grand luxe suites on the S. S. Normandie was designed by Puiforcat, who combines various materials with silver



OTHER DETAILS of the grand luxe silver service designed by Puiforcat include a very adaptable new candlestick of silver and colored glass



THIS SILVER for the first class dining room was designed by The Maison Christoffe, and is used with Jean Luce china and Daum crystal



LIGHTING FIXTURES BY PERZEL

THE designing and decorating talent in Paris has been busy for months making beautiful the inside of the world's largest liner, the S. S. Normandie, which reaches our shores on its maiden voyage June third. Miles of carpeting and fabric, monogrammed glassware num-

bering around seventy or eighty thousand pieces, over two hundred thousand napkins . . . these figures suggest the decorative detail that had to be accounted for in this floating city.

There are conflicting theories about the decoration of boats; cabins and lounges should be quiet and restful because the passengers cannot escape them, or they should be animated and vivacious to contrast with the monotonous gray and blue of the sea. Here was a boat big enough for every well-substantiated theory to have its chance.

There has, for example, been the controversy of metal versus wood. The Normandie, eventually will know the answer, for she is equipped with 12 completely metallic cabins. A great number of other cabins whose interiors and fittings are built largely of beautiful woods will compete with the metal-finished cabins for endurance and popularity. Some experts say that fire-proofed woods stand surface wear longer with fewer abrasions than metal. Others claim that metal is stronger and so permits lighter construction. The relative effects of salt air and vibration have never had a fair test.

In these experimental metal cabins, not only the walls, floors, ceilings and doors are made of the material, but there are also metal beds, chairs, wardrobes, mirror frames and tables. Aluminum is used in large sheets, decorated with stainless, lacquered and varnished steel. Some of the metal furniture is painted, some of it finished in its natural color.

The proportions of the ship, and the commodious way in which its best suites were treated, permitted lavish new uses of materials. In one cabin, already mentioned, both furniture and walls are finished in pigskin. There is indirect lighting everywhere. In each side of the huge main dining room are solid molded glass panels by Labouret, 8,000 square feet. Into these panels are set tall gilded bronze doors designed by Szabo. This room, and other small rooms for private parties are air conditioned with machines of American manufacture. The ventilation is hidden behind glass plates. Insulation with fireproof flannel absorbs the vibration of the ship.

Four architects of international reputation—Messieurs Bouwens de Boijen, Expert, Patout and Pacon, planned and executed the interiors of public rooms in first class. For these rooms, and for the rest of the interiors of the 12-story vessel, painters, sculptors, decorators, glass-etchers and glass molders, wood carvers, rug and tapestry weavers, and silversmiths created sufficiently new forms, in variety to please the most widely divergent tastes.

ONE type of stateroom on the S. S. Normandie is entirely in metal, lacquered in pastel colors and combined with stainless steel. Mme. Klotz, who designed the stateroom at the right, used a mural by the young modernist, Pierre Lardin



LELEU, a modern decorator who has executed commissions all over the world, notably the grand salons and conference rooms at the headquarters of the League of Nations, created the grand luxe apartment, detail of which is shown below. The table of glass, metal and wood has the elegance associated with his design. Carpet by da Silva Bruhns



MME. KLOTZ is represented on the S. S. Normandie by cabins which are outstanding in their lavish use of new metals and their simplicity of form



BEFORE AND AFTER

John W. Root, architect, changes small hotel rooms for transients into comfortable rooms for long occupation. This is his own description of aim and results:

THE Stevens Hotel in Chicago is on Michigan Avenue, out of the center of the loop. It faces the Lake and all of the rooms are outside rooms, either actually on the street or on wide open courts. The problem it offers is similar to that in many other hotels and apartments.

It occurred to the new manager to rearrange some of the rooms into single, two and three room units to be rented on a six month lease basis, instead of keeping so many single rooms for transients.

The first problem was to take the small room and try to make it into an attractive living room-bedroom. Economy was essential. We looked over the Stevens' furniture to see what we could use. We decided that though we could use the box springs and mattresses, new beds would be necessary. The dresser could be lowered, stripped, refinished, simplified, the typical dresser mirror cut off and the drawer space utilized. The arm chairs and side chairs were reupholstered. We had a certain amount of carpet which we dyed.

We had to design or purchase the new bed for the small room, and a telephone stand and commode (or whatever you

want to call it), since the closet space was limited and drawer space desirable. Also, a night table, an incidental bookcase, storage piece and table which was generally placed at the end of the daybed, incidental tables in the living room, standard lamps and lighting fixtures, and prints, furnished by Ehrich S. Herrmann, New York, and framed.

The problem was to make all of the furniture look like living room furniture.

In all the rooms we took off all the strip paneling, wall paper and lighting fixtures and painted the trim and the doors. The walls, with few exceptions, are pale tones, oyster gray, pale tan, etc. The windows have Venetian blinds, no sash curtains, side hangings only. Radiators were changed to narrow finn types with radiator covers.

We had three color schemes. The necessity for dyeing the carpet brown and the fact that we planned to use the old walnut dresser influenced the final colors. The three arrangements are brown and watermelon; brown, pink and hydrangea green; and brown and yellow tones.

The eighteenth floor was assigned as the experimental

floor for this type of renting. We picked out twenty-three rooms in various combinations: the small single bedroom-living room, two rooms thrown into one with two beds for two people, two rooms suited for two people, and a living room to be used as a living room only and a bedroom with twin beds. There were also some larger rooms and suites.

We chose a bed with a walnut frame. The head, footboard and backboard are all removable—it can be a daybed or a bed with a foot and head, or a bed with the three fittings. The attempt was to give the bed the appearance of a couch and set it up to best fit in with the particular room. The arrangement of this daybed is shown in the photograph.

The night table was made round to take away the bedroom character. In each typical bedroom there is one table lamp placed on the dresser. It has a china base with parchment shade. This lamp was used in the living room we designed for the Metropolitan Museum show this winter.

The bed lamp is a swiveled-head reading lamp. In some of the rooms where two rooms were thrown together and space could be sacrificed, decorative fireplaces were installed with plaques above by Edgar Miller. These show in one of the photographs. The prints on the walls were picked out to harmonize with the color scheme of the room.

The rooms are in general gay and bright and have quite a little color in them, the high note being in most cases the picture. Incidentally, the rooms follow somewhat in spirit the character of the living room that I worked on for the Metropolitan Museum. I should say that fixing them up cost under \$150 per room.



FORMULAE FOR SPACE SAVING



ONE end of the sideboard pulls out to reveal a tea cart



A CORNER COUCH which can also be broken up into separate chairs



FIVE of the couch units are shown here, separated and used as dining table chairs

CITY LIVING has made us a generation of jealous space savers. Instead of making two chairs stand where one stood before, the modern designer reverses the axiom and concerns himself with making two chairs disappear entirely into a couch or table.

Not only does one room have to take the place of several in most apartments and small houses, but the rooms themselves are actually smaller than formerly. And yet, we are much more insistent upon light and air, and a general feeling of space than people have ever been before. Therefore the ingenuity of modern designers and decorators is taxed to devise rooms that serve every purpose required of them, and furniture that is adequate but compact and unobtrusive.

Paul Bry, French designer and decorator, has made a number of ingenious solutions to the problem of space saving. He has schemes for the three-rôle room that are adap-

table for use anywhere. Sometimes he combines dining room, living room and studio; sometimes he makes bedroom, living room and dining room into one. He has worked cleverly on the problem of combination furniture and shorn it of the self-consciousness and affectation with which it was once characterized.

Mr. Bry is particularly cognizant of the bachelor's needs. As Joa Kim, of his staff, explains:

"From the point of view of economy, two rooms would be too much for the bachelor because he is not home during the day. A third room would, of course, entail even more expense for furnishing and upkeep. From the point of view of comfort, one room might seem too little, but it is really enough to make quite an agreeable home. If it is furnished properly, there will be plenty of room even for frequent entertaining.

"Upon entering the small room, only a couch, a dresser, a closet and small table near the window are visible, and it seems impossible that there would be room for more than one or two people to sit down. But from under the chest of drawers, the host pulls out three seats. He then lifts the top of the chest of drawers (like opening a piano), and there appears a set table made of red composition board, which is washable, unbreakable and nice without a cloth. The guests sit down on the couch and the table is turned in such a way that it comes in front of the couch and drinks or a meal may be served. Afterwards, the table is pushed against the wall again and the glasses or dishes disappear under the lid. After the guests have gone a servant puts everything in order.

"For the night, the mattress of the couch is turned over with the cloth-covered part on top. It is then made up with



ANOTHER sideboard has a drop shelf for serving

bedding which has been kept during the day in the closet connecting the chest of drawers with the couch."

In the corner couch shown on these pages, the couch is made up of individual chairs which are held together by wooden clamps underneath. These can be easily slipped on and off, and the chairs used by themselves as dining table chairs. A serving table contains the service. Mr. Bry uses wicker in many cabinets and closets because it allows ventilation. With this old-fashioned material, he combines the latest discoveries in the field of

decoration—various synthetics that resist stains of all kinds.

The furniture which Mr. Bry designs is good not only from the standpoint of versatility and compactness. Its lines are pleasant. It is beautiful and fits into a definite place both in a room and in a scheme of well-ordered living. The fabrics used are of rich texture and coloring.



A UNIT plan couch and matching armchair make this corner inviting



ABOVE, the top of the table is lifted to disclose a smooth synthetic surface set with tea things



THIS table can be swung out in front of the couch. The chairs drawn up on the opposite side push under the table when not in use



KURT SCHELLING

TABLES SET IN THE ENGLISH MANNER



TYPICAL English tables were on display recently in the British Empire Building in Rockefeller Center. Mrs. Elizabeth Lounsbury arranged the two tables set here. The table pictured above was set with twelve places for a formal dinner party. Fat compote bowls make a nice complement to peonies and large grapes. Antique Crown Derby service plates, compote bowls and glassware came from Davis Collamore, linen from McCutcheon's, the silver candelabra from A. Schmidt and Son. The buffet supper table shows a modern treatment of traditional English tableware. Silver from A. Schmidt and Son, Wedgwood and doilies, McCutcheon's

BY A MASTER SILVERSMITH



FROM Erik Fleming's Borgila studio comes some of the loveliest of Swedish silver. The pieces we show here are imported by Sweden House, Rockefeller Plaza. Erik Fleming was born in 1894 of an old noble family. He studied painting, and then engineering. In 1920, he began to make things in silver. He went to Paris and London to study silver designing in 1923. When he returned to Stockholm, he

founded his studio. Some of his silver is in the Metropolitan Museum, other pieces were presented to Gustaf Adolf and the German princess Sibylla as a wedding gift. He made the silver presented by the Crown Prince of Sweden to the local rulers on his Eastern trip. Erik Fleming feels that silver is the most versatile of metals in which to work. He thinks American silver is unoriginal, but excellently finished.





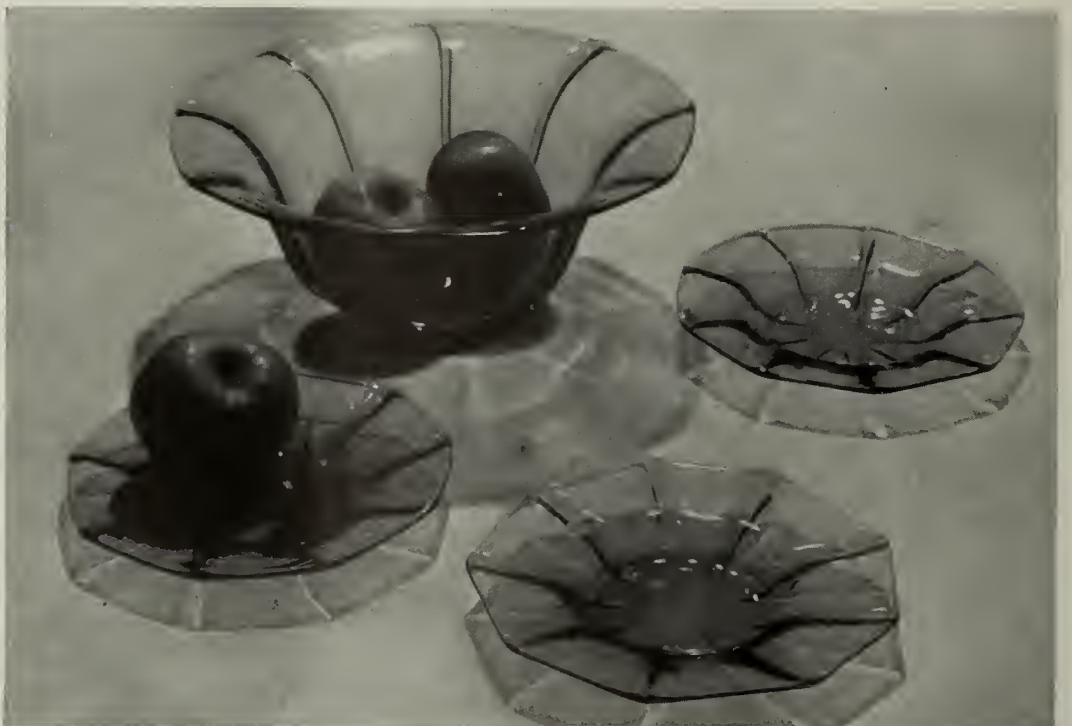
■ ON A LARGE CLEAR BOWL Edward Hald has designed and executed an engraving called The Skaters for Orrefors

PERSONALITY

■ THE VASE BELOW was designed by another of the Orrefors craftsmen, Lindstrand. The dancing figure is highly stylized. These pieces are made in Sweden and imported

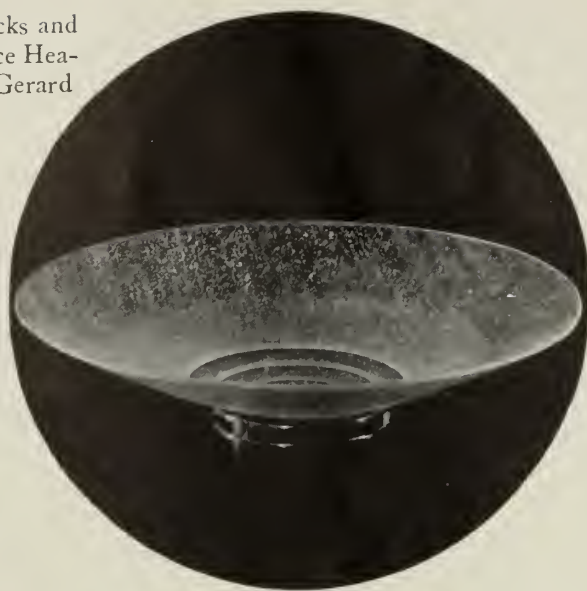


■ THE FLOWER-LIKE BOWL and plates were designed for Orrefors by Edward Hald. The series of simple oval bowl shapes below are by Simon Gate. Purity of form is an art not only of the original design but of the craft of blowing and shaping. The finer pieces of decorative glass must always be individual



■ LARGE, SHALLOW CENTERPIECE plate with cloudy flecks and white circles at the core, designed and executed by Maurice Heaton. In white or pastel shades. From Rena Rosenthal or Gerard

IN GLASS . . .



■ MAURICE HEATON is an American craftsman who designs and manufactures each of his fine glass pieces. The candlestick, centerpiece arrangements shown in the two pictures below are new this summer. The glass is clear except for the cloudy pattern and comes in green, white, or russet. Top group from Gerard. The candelabra and small curved trays below are from James Pendleton or Gerard

■ SALAD PLATE, sauce bowl, and flower vase below are three other designs by Maurice Heaton which he has executed in the glass of his invention. In color and quality they are particularly charming for summer tables



FIRST EDITION CHINA

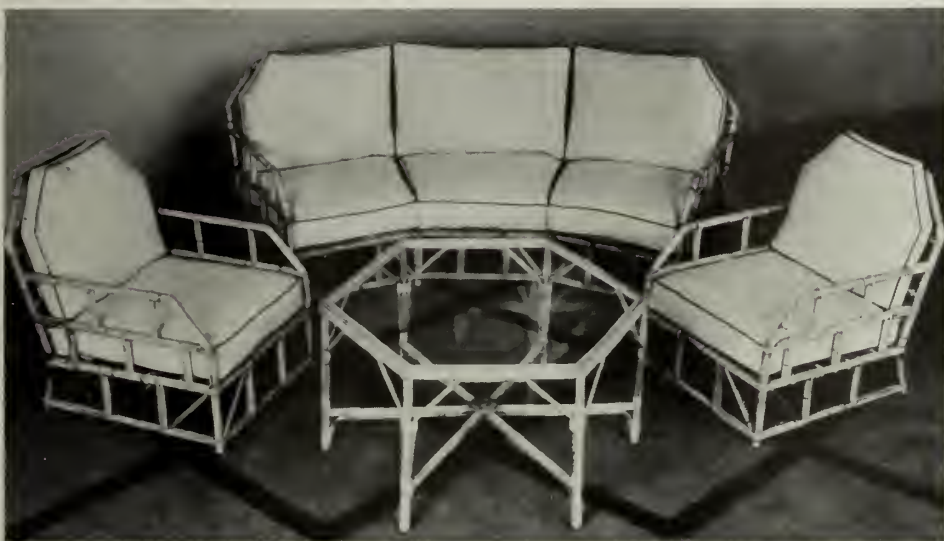


■ LIMITED FIRST EDITIONS, signed by the designers, is a new story in china. The idea originated in England about two years ago, when British china and pottery manufacturers asked leading artists to create some modern china designs. Twenty-seven designs, new and modern in feeling, were chosen. In each design only a limited number of services will be made. B. Altman and Company are exhibiting this china in New York. They cable orders to Stoke-on-Trent potteries to be filled



■ CLOSED UP, it is a barrel-shaped coffee table with rattan sides and a red bakelite top. Open, it reveals shelves and racks for stowing bar equipment complete to the last highball glass. \$57.50 at Sons-Cunningham Reed and Rattan Company

FOR OUTDOOR LIVING



RICHARD GARRISON



■ MOST RATTAN FURNITURE is bent and curved, but the group at the top of the page consists entirely of simple angles. The six-sided glass topped table sets the pace, and the cushioned settee bends gracefully in obtuse angles. The design of the chairs is also worked out in rectangular blocks bound with reed. The group is \$225 at Grand Central Wicker Shop. The tête-à-tête group with the umbrella has the same pattern and the chairs fit closely against a wedge-shaped table which acts as an umbrella stand. The permatex cushions match the umbrella. The group complete is \$140, also at Grand Central Wicker Shop. Summer serving makes a light handy tea wagon a necessity, and the one above, left, with the oval glass shelves is smart as well as practical. It is made of metal with four rollers, and can be had in any color. The alternating arrangement of the shelves makes it particularly sturdy. From Jo Lehman, Jr., \$33. The terrace group is also of painted metal, sturdy in construction in spite of its delicate lines. The seats of the chair and settee are of permatex and the table top is glass. In various colors with classic leaf design decoration at Jo Lehman, Jr. The table, \$40.50; chair, \$18, and the settee, \$36. The nest of three small rattan tables with glass tops is \$37.50 at Grand Central Wicker Shop.





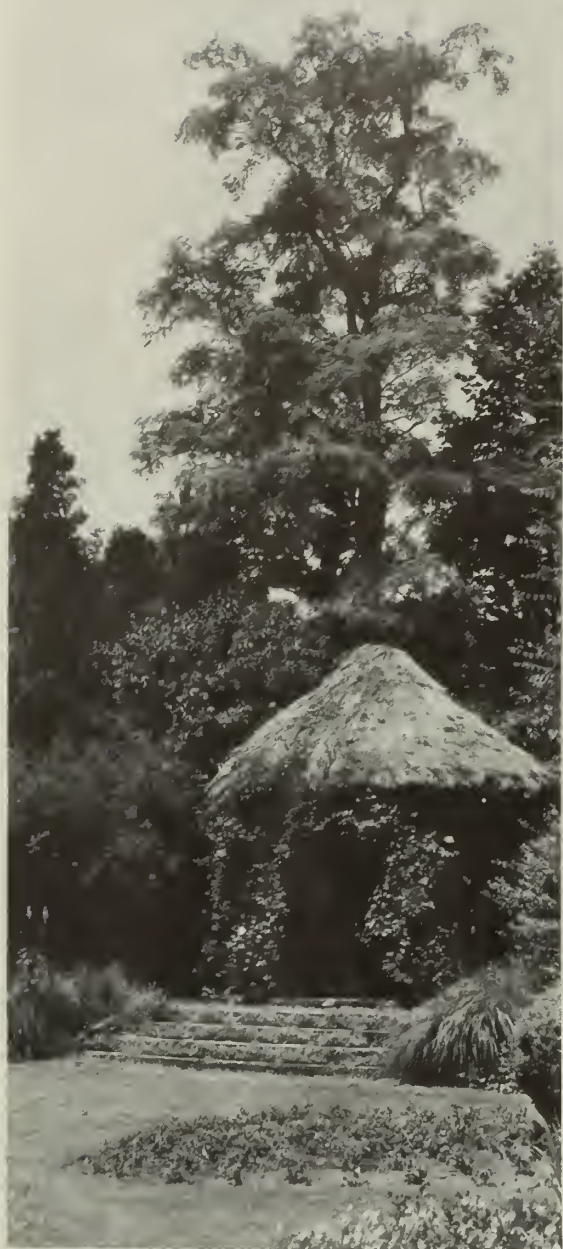
PLANNED FOR TOWN LIVING

Karl Bock, decorator, uses a living room full of fine antiques and a completely modern nursery in the same apartment



FINDING both traditional and modern materials acceptable to the owners of this New York apartment, Karl Bock, the decorator, combined fine antiques with rare modern woods. To break up a hall which was too long and too impersonal, he built the vestibule pictured on the opposite page. The living room is paneled with Swedish knotty pine, with a carved Georgian mantel. Most of the furniture derives from Queen Anne. In the corner of the living room shown at the top of this page is a rare Queen Anne crewel-work wing chair—over two centuries removed from the corner of the den below, with its silver birch and red birch flexwood walls. The child's playroom has built-in cabinets for toys, and all the furniture a child can use. The color scheme in this room is red, apple green and white, with white painted animals on parade around the walls. Mr. and Mrs. John Rosenthal own the apartment.





BUILDING IN THE GARDEN

Morley Jeffers Williams, of the School of Landscape Architecture at Harvard University, considers the practical and esthetic values of garden structures

THE SUMMER houses and other garden structures with which this article is illustrated were designed by prominent American landscape architects



ONCE little temples were built in gardens for protecting gods to live in. When the gods were happy, the gardens prospered. In modern philosophy, the historic garden sanctuary becomes the modern summer house.

The outdoor shelter may be anything from a simple seat with a protecting trellis to a substantial and carefully designed pergola or tea house. The most elaborate garden house I have seen was equipped with an electric refrigerator and kitchenette so that tea and lunch could be prepared at odd hours without disturbing the servants.

The location of the summer house should be carefully planned in relation to the residence and the garden. If well placed it will enhance both, and will invite guests through the garden to enjoy resting in its shelter. The choice of materials for garden buildings will be suggested by the main

house. Usually wood is quite satisfactory unless there is some special reason for using brick or stone. Bricks have a very bad habit of coming apart when used in unheated structures.

The problem of the summer house or lesser garden structure is quite different from the problem of the residence. In the residence, temperature and humidity conditions are practically uniform throughout the year. The weather gets no farther than the outer layer. But the garden house is heated only when the sun shines, and in winter it has no protection against low temperatures and freezing. The extreme changes result in constant expansion when hot or wet, and contraction when cold or dry. Conditions are so severe that materials and construction practices which are perfectly satisfactory in house construction may be found wanting in the garden.

Only woods most resistant to decay and most capable of taking and holding the proper finishes should be used. Paint will protect the surfaces of the less resistant woods, but the weather works twenty-four hours a day attempting to open joints and cracks. When the wood cracks, paint will be as false a friend as an empty fire bucket, for behind its reassuring surface, decay will soon set in. The most useful of the enduring woods are probably cypress, redwood and oak. In common with most hard or heavy woods, oak tends to check or crack rather badly, but the cracks may increase the charm. Cypress and redwood are strong and lasting, take finishes well and machine accurately. As they do not crack and warp as do harder woods, they remain in place well when once securely fastened. For those parts of the structure not directly exposed to the weather, other woods, such as southern yellow pine or douglas fir may sometimes be used to advantage.

In colonial and pre-Civil War days, white pine was the



favorite wood. The charming wooden details of the period were made of it, examples of which may still be seen from Louisiana to New England. It has become so scarce now that to specify its use is to be unnecessarily extravagant. In those days, woodwork was "framed" together. Mortise and tenon joints were used, for nails were scarce and expensive, and machine work was practically unknown. With modern methods and materials, it is difficult to find carpenters who can do good framing. There is no special virtue in the old-fashioned method—in fact, it may weaken the structure unless great care is taken.

Copper nails should be used as ordinary nails dissolve with rust if given the least encouragement. Using galvanized nails simply postpones the trouble, for the zinc coating is soft and easily broken or corroded away. This also ap-

plies to all of the metal braces or fastenings which may be necessary: not only will the strength vanish, but as it vanishes stains will be produced. These will be black on natural wood surfaces and worst on oak. We will probably soon have nails of rustless steel, and they will be stronger than copper. It is sometimes well to substitute screws for nails. They take longer to put in, but they resist the constant straining of the wood better and simplify matters when the time comes for replacement and repairs.

If surfaces are to be painted, the work must be done very thoroughly. Four coats should be applied and every chink filled. It is best to paint all wood with one coat as soon as it is delivered on the job and then paint each saw-cut as it is made. This will insure complete protection in the hidden as well as in the open parts. This may seem to be an extreme precaution, but if the backs of all boards are not rendered non-absorbent they will take in moisture and cause unpleasant warping.

If the surfaces are to be left with a natural finish, they may be stained with any good creosote stain. This will preserve as well as color the wood, but if the wood is badly checked, the stain must reach to the bottom of every crack to give effective protection. Oak will weather to a gray surface without any application, or a small amount of gray pigment may be added to one of the stains to give a transparent covering.

The roof of the garden house may be of shingles, slate, tile or metal. Shingles should be thick and not too wide, and cut to show the edge of the grain (comb grain, it is called). Tile and slate are likely to be out of place except on heavy structures, but here they have possibilities as a means of introducing a color note. Copper and lead go well with the

classic revival type of structure. While copper weathers beautifully, it may cause paint to be discolored if water is allowed to drip from it to the paint.

The floors of summer houses should usually be of some sort of masonry, as it is almost impossible to maintain wood floors in good shape under such exposed conditions. Flagstone may be laid on the soil or a concrete floor may first be laid and covered with stone, brick or tile. There is such a bewildering range of possibilities in floor finishes, in color, texture and design. The concrete must, of course, be reinforced, so that even though cracks appear, they cannot open up and disfigure the surface.

The uprights may rest on the floor and be secured to it, or they may rest on piers or on a foundation wall. With light or unimportant structures the uprights may simply be stood as posts on the ground. Eventually the part below ground will decay and then the entire structure must be dismantled. If the part below ground is made separately and the top secured to it, repairs and replacements are simplified. Locust or treated wood, or better still, concrete, may be used for the lower portion. In the North, foundations must extend below the frost line, and must sometimes be specially drained in heavy soil if frost heaving is to be avoided. In the South, they need simply be made deep enough to secure rigidity.

In general, it is better to keep all wood a few inches above ground in order to avoid stains and decay. To do this concrete foundations may be run up as far as necessary and kept painted where exposed. Seats, and light or portable objects, should be made with easily replaceable bottom pieces and should be stood on stone or concrete foundation slabs of their own.

Next to the summer house, the pergola is probably the most important garden structure from the standpoint of design. Its purpose is quite different, and the difference must be kept clearly in mind when fitting it into the garden scheme. It is not a tight roofed thing in which one may sit in all weather, but should be considered rather as a shaded walk, and as such, should lead from one place to another. In ancient times the Greek philosophers surrounded their gardens with vine-covered walks. The Romans borrowed the idea, and the Italians perpetuated it, and gave it the name pergola, meaning vine covering. So the pergola has all the dignity of great age, and should receive corresponding consideration.

Twin pergolas may be used effectively running down the two sides of the garden. Here they will help provide the third dimension, which is not easy to get successfully, and will help in enclosing and defining the area. In material and design, again they must harmonize with the house.

Posts may be of masonry or wood. If they are of wood, they may be anything from highly refined classic design to the most freehand of rustic. The top work will be in keeping, but in any case, the whole structure should be simple, for is not simplicity the essence of good design, and in the pergola, it is of the greatest importance.

Trellises and trellis-work should be prepared with consideration of the plants they are to support. By contrast, they may offset and enhance the color and fragility of the plants. A trellis may be simply a free-standing panel over which a rose or vine may grow, and if not too exposed, will be satisfactory. However, they are necessarily of light construction and if the wind blows, the task they are asked to perform may be too great. Better, perhaps, and more effective is the scheme of combining them in pairs as arches. These light garden arches require more self-restraint on the part of the gardener than almost any other detail. They are

so charming that the temptation is always to use too many until they look like giant croquet hoops on a great play lawn.

Occasionally we have the problem of taking the curse from broad spaces of wall or fence. If one has imagination, this becomes a great opportunity. By skilfully designing and placing panels of trellis work, these monotonous surfaces may be made supremely interesting. Treillage, the French call it, and they are past masters in handling it. Its use became a fine art in the time of Louis fourteenth when taste reached the height of sophistication, and it is as adaptable to today's problems as it was at that time. On the roof garden, where vegetation is scarce and must be made the most of, trellises can be used to advantage. Around modern houses, one must be careful, for modern architecture depends for its appeal on the frank use of steel and concrete, and on the beauty of well-proportioned masses and surfaces and not on surface decoration. A lot of wooden appliqué is about as acceptable as lace frills on a modern girl's bathing suit.

We have spoken of this trellis work as being sometimes used against walls, but that must not be taken to mean in actual contact. That would be unsound construction for the wood must be well ventilated if it is to last, and moisture would be sure to creep in and linger between the contact surfaces. If supported a few inches from the wall surface, it will be more useful to climbing plants and then, too, the sun will use it to make more interesting shadow patterns.

In actual construction, treillage is made of thin and narrow strips of wood, usually about half an inch thick and one and one-quarter to two inches wide, crossed at various angles to make panels which tell as decorative surfaces. Actually, they are quite open, but still enough of a barrier to transform strong sun into pleasant light, and strong winds into merry little breezes. As a variation, the strips are sometimes interlaced, basket-weave fashion, but in any case, they should be nailed at each crossing with small copper nails, two at a place, driven through and clinched on the other side. The supporting frame will be of stronger material, as heavy as may be necessary. Occasionally, you see one of these airy structures of pieces so light or so shaped that it seems unbelievable. The secret is that strips of iron have been used for the heavy work and they, of course, can be bent or asked to carry loads impossible with wood. When painted, they cannot be told from their wooden neighbors. However, that is a dangerous resort to imitation, and calls for the greatest skill in handling, if it is to be satisfactory. There is no limit to the adaptability of treillage—it can be used as screen or accent panel or as a niche for a statue, fountain or secluded seat.

Whenever gates are used, they should be so made that they will swing freely and never sag. A small gate should be erected on a solid foundation wall of concrete, running the entire width of the gate, though when they become large and elaborate, as do lytch gates, their foundations and general design will be correspondingly complicated.

Gates, by the way, are among the most important of our minor structures. They always mark the point of passage from one place into another and so always suggest seclusion and things beyond. Consequently, they succeed in attracting and focusing the attention of every passer-by. To be reasonable, they must always indicate an opening in a real barrier, for to construct a strong and sturdy gate in a flimsy hedge, which has not the strength to exclude, is as illogical as putting a padlock on a paper bag.

For garden structures, woods seems to be a most congenial material to use, for it is warm and comfortable, and makes friends easily with growing things.



SAINT ANDREAS

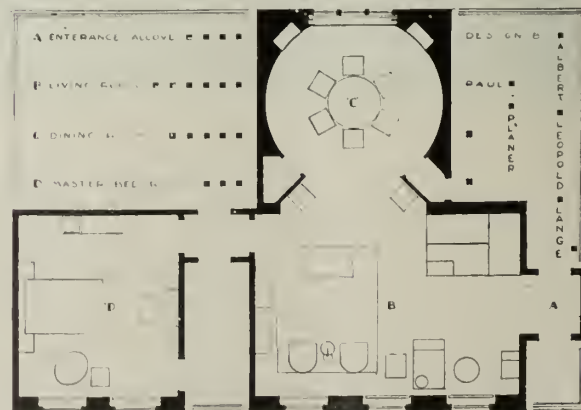
BY EL GRECO

SEVENTEEN paintings by El Greco never before shown in the United States were among the many important European collections represented in New York in the season just past. The show was held at the Arnold Seligmann, Rey and Company galleries. Beside canvases of the twelve apostles, there were Jesus, the Madonna, St. John the Baptist, the Crucifixion, and St. Jerome. This particular collection of the apostles is probably the first series painted by Greco after his return to Spain from Italy. He later repeated this group, in smaller and larger sizes

AN APARTMENT REDESIGNED



IN the conventional city apartment, the greatest decorative problem is that of attaining individuality. Two young designers, Paul A. Planert, jr., and A. L. Lange, made this successful solution in an apartment for Mr. and Mrs. R. O. Horning in the Schenley Apartments, Pittsburgh. A partition between the living room and dining room was eliminated, and these two rooms and the entrance alcove were tied together by using a plain light gray linoleum on all three floors. The dining room ceiling was lowered to the height of the opening, and the room was redesigned to receive circular walls. These walls were constructed of masonite and finished in a dark warm brown, on which were applied stainless steel bands. The chairs are white English sycamore, covered with bright yellow leather. The table is made of macassar ebony. Lighting is built in on both sides of the dining room window. White Venetian blinds are used at the dining and living room windows. On the floor is a grayed, cadmium yellow carpet. The living room walls were painted a chalk white and the entire window elevation covered with a floor-to-ceiling fish-net curtain.





THE HOUSE AND THE MACHINE



WHEN the early prophets began to call the home a machine for living, most of us regarded the phrase as a figure of speech. The house on exhibition at John Wanamaker's is no euphemism. It is actually built around a machine, and this central machine "core" actually performs all the mechanical functions of a home.

The story of the house—which has been christened the Motohome—is more than just its central

machine, even if that machine does heat the house, cool it in summer, work the refrigerator, supply hot water, and electric current. In the first place the house is the first practical manifestation of the prefabricated house theory; in other words, it can actually be bought over the counter, so to speak, for something less than four thousand dollars. American Houses, Incorporated, designed Motohome. It is a four-room, one-story house, adequate for a family of three or four. There are larger size houses, but in every one the power unit of the house, neatly enclosed in a metal closet, supplies heat and light, controls air-conditioning and plumbing, unites and serves both kitchen and bathroom, which are separated only by a wall. Thus in the house shown here the kitchen and bathroom form a compact unit around the power core of the house. The metal doors of the bathroom medicine cabinets and towel closets open on metal shelves which are part of the Moto-unit. American Houses finishes them in a variety of different ways outside as well as inside. One end of the house can be "unbuttoned" and other rooms added.

The photographs on this page give some idea how this "machine for living" works. At the right, top, is the kitchen showing the electric stove, electric refrigerator, and dishwasher all supplied from the motor unit. The kitchen in relation to the motor unit is shown in the picture just beneath. It gives a view of the heating unit which contains the hot water tank, furnace and air conditioner. The intake and outlets of the heating and air conditioning systems are also visible near the ceiling. At the bottom of the page the prefabricated unit with part of the bathroom is shown, and to the left is a close-up of the three mirror medicine chest and indirect lighting in the bathroom. Lighting and ventilation in the kitchen are illustrated in the small picture above.

In the small Motohome shown here the laundry equipment is in the kitchen, the top of the washing machine serving as part of the work surfaces. In the larger houses the laundry is separate and the kitchen has a dishwashing machine.





AS HANDSOME AND PRACTICAL for the home library as for the office is this furniture designed by Hugh Genske. In front of the large, built-in sofa is a low table, four feet wide and only eighteen inches high, with a top of California redwood burl and base of Oriental walnut. Below is a desk that is accumulation-proof. An extended arm and various compartments take care of the usual desk-top clutter. Mr. Genske is art director of the Al Paul Lefton Company, and designed this furniture for the reception room.



THE BRITISH TRADE FAIR

BRITISH potters and British looms have long-standing prestige in the home furnishing market. But on certain other articles "Made in England" has indicated more honest workmanship than good design. When the Royal Academy Exhibition of Industrial Art was held at Burlington House, there was evidence that contemporary designers had finally made a dent on British manufacturers.

In furniture, they are still fumbling far behind American designs. Some beautiful handmade glass was shown, but mass-production glass cannot vie in variety or grace with our own market. Contemporary British pottery is really important, with some old firms, such as Wedgwood, bringing out new forms and glazes. Keith Murray was the outstanding designer of ceramics. Of rugs and carpets, there were good new designs.

The Academy show tried to impress upon the public the importance of good designs in articles of everyday use. It wanted to encourage artists to give industry the benefit of their talent, and increase employment. The Royal Academy and the Royal Society of Arts, the sponsors, felt that they initiated a fresh impetus toward the use of art, science and commerce to raise standards of living.

The designs we show here are not representative of the show as a whole (where, alas, good taste was not always predominant) but are our selections of products which seem to compare favorably with the better designs on the American market.

GILBERT COUSLAND



Oval table. Designed and executed by Bianco and Sons



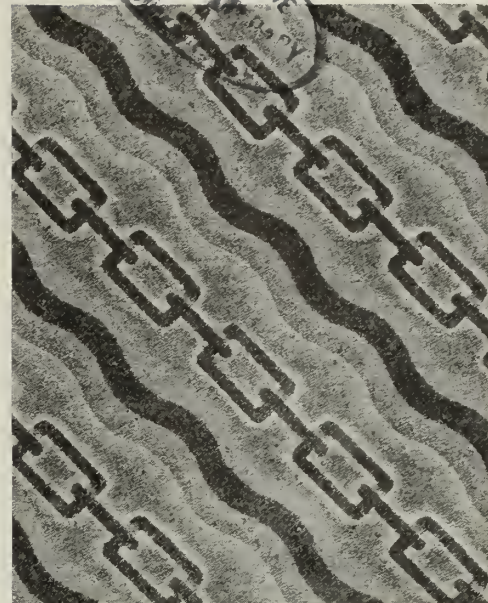
CHAMPAGNE glaze: Beer mug by Keith Murray; mandarin duck by Allan Best. Josiah Wedgwood and Sons



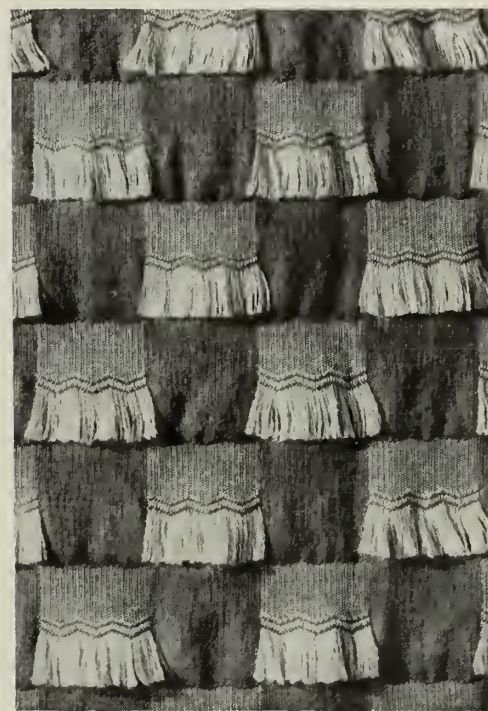
SUSIE COOPER dinner service in cream with pastel stripes

BURLINGTON HOUSE
PUBLIC LIBRARY
Burlington House

NORMAN TANNER



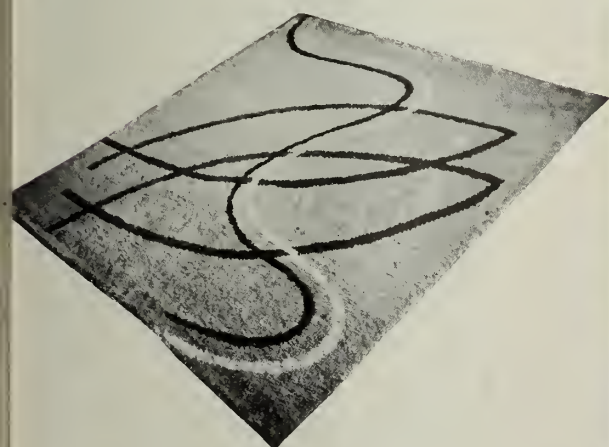
COTTON and wool in blue and gray. Bloomingdale's



YELLOW and white wool fabric with white fringe, giving the appearance of a checkerboard



CRASH with reddish block design. Bloomingdale's



HAND tufted rug with fish design. By Jean Finn

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FIRST CLASS \$465 up CABIN CLASS \$375 up SECOND CLASS \$285 up TOURIST CABIN \$195 up

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N.Y.K. LINE

(JAPAN MAIL)

FOR SUMMER TABLES

For dessert and after-dinner coffee. The plate is ivory with red and platinum lines outlined in black; the cup ivory lined in red and banded in black and platinum. From Maison Decors, 37 West 57th street. Plates \$72 a dozen. Cups and saucers \$72 a dozen.



This breakfast set for two is appropriate both on shipboard and on shore. It has a light blue background, decorated with a nautical scene in darker blue. The handles and knobs are sea dolphins. \$18.50 complete at Jones, McDuffee and Stratton, 387 Boylston street, Boston.



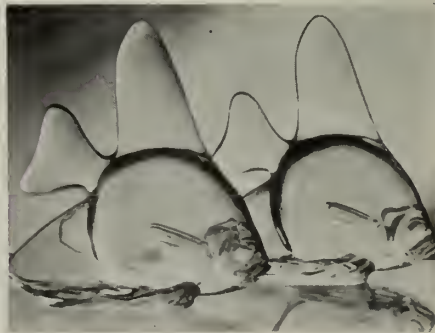
A new teaset from Pacific Potteries, low and squat, on an oval tray. It comes in jade green, royal blue, delphinium, apache red and white. B. Altman and company, Fifth avenue and 34th street. Tray \$1.50. Teapot \$1.50. Sugar and creamer \$1.



Squares and circles combine in the Terrace pattern from R. H. Macy, Broadway and 34th street. The plate is square while teapot, sugarbowl, and creamer carry full-bellied curves. Salad plate 74 cents. Sugarbowl and creamer, 74 cents for the set. Cup and saucer 59 cents.



Snub-nosed crystal fish, ten inches high, solve the problem of the permanent summer table decoration. They are \$20 apiece at Steuben Glass, Incorporated, 745 Fifth avenue.





A simple ivory dinner service, smooth in texture, ovoid in shape. The Rosenthal China Corporation, 149 Fifth avenue, has named it Winifred after its sponsor, Winifred Wagner. The covered casserole retails at \$8.80. Sugarbowl, \$3.50. Creamer, \$2.50. Plates \$16 a dozen.



Here is a bouquet of cocktail napkins ranging from gingham plaid to embroidered organdie. The gingham napkins come in a set of six with six folded coasters to match for \$1.25 at Lord and Taylor, Fifth avenue and 38th street. The organdie coaster is from L. Bamberger in Newark, New Jersey, \$3.59 a dozen. The triangular napkin folded over to show the dot and stripe embroidered border can be found at R. H. Macy, Broadway and 34th street, for \$3.99 a dozen. The coasters to match are also \$3.99. The striped napkin is also from Macy's, \$2.49 for eight. The embroidered napkin and coaster with the cock in the foreground are advance styles which Imperial Linens, 305 Fifth avenue, are importing.



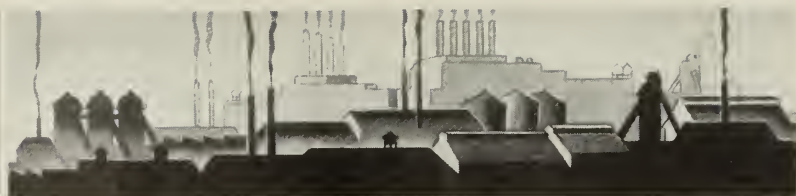
Lenox offers new color combinations this summer in its Hawthorn pattern. The set shown here is cream and maize with ridged handles and fluted edge. Cups and saucers \$34 a dozen. Creamer \$2.75. Sugarbowl \$3.25. Teapot \$4.75. At Olivette Falls, 571 Madison avenue.



Seashell glass for seafood cocktails: A conchshell on a slender stem with a small overlapping shell-edge plate. It comes in either coral-pink or moonstone. At Ovington's, 437 Fifth avenue. \$15 a dozen.



Nils, from Royal Copenhagen Porcelain, 169 West 57th street, is a warm green service, banded in white. It has a darker green center motif, showing a prim Danish wildflower. Dinner plate, \$1.65. Soup dish, \$1.50. Bread and butter plate, 80 cents. Cup and saucer, \$1.95.



From the **FACTORIES** and **WORK SHOPS** of 22 countries

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save your time and make comparison easy.

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GENERAL MERCHANDISE FAIRS

Opening August 25th

More than 5000 exhibitors

Glassware and ceramics	532
Household and kitchen wares, appliances	749
Lighting fixtures and allied lines	169
Toys	670
Sporting goods	98
Textiles	347
Furniture (including wicker)	351
Jewelry, clocks, watches, precious metals	216
Optical goods, motion picture equipment and scientific instruments	149
Arts and crafts	368
Notions and fancy goods	497
Luggage and leather goods	212
Office appliances, stationery, paper and paper goods, books and graphic arts	615
Advertising and packaging novelties and materials	201
Chemicals, cosmetics, pharmaceuticals	197
Musical instruments	33
Foodstuffs	79

Total exhibitors (Spring Fair 1934) 5,483

BUILDING, HOME AND INDUSTRIAL EQUIPMENT FAIR

1000 exhibitors . Opening August 25th



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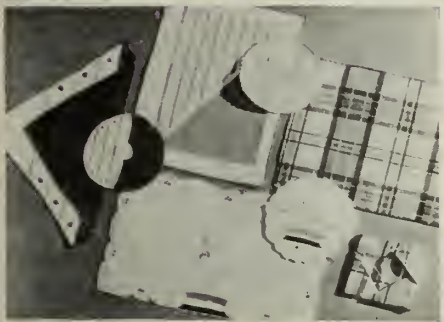


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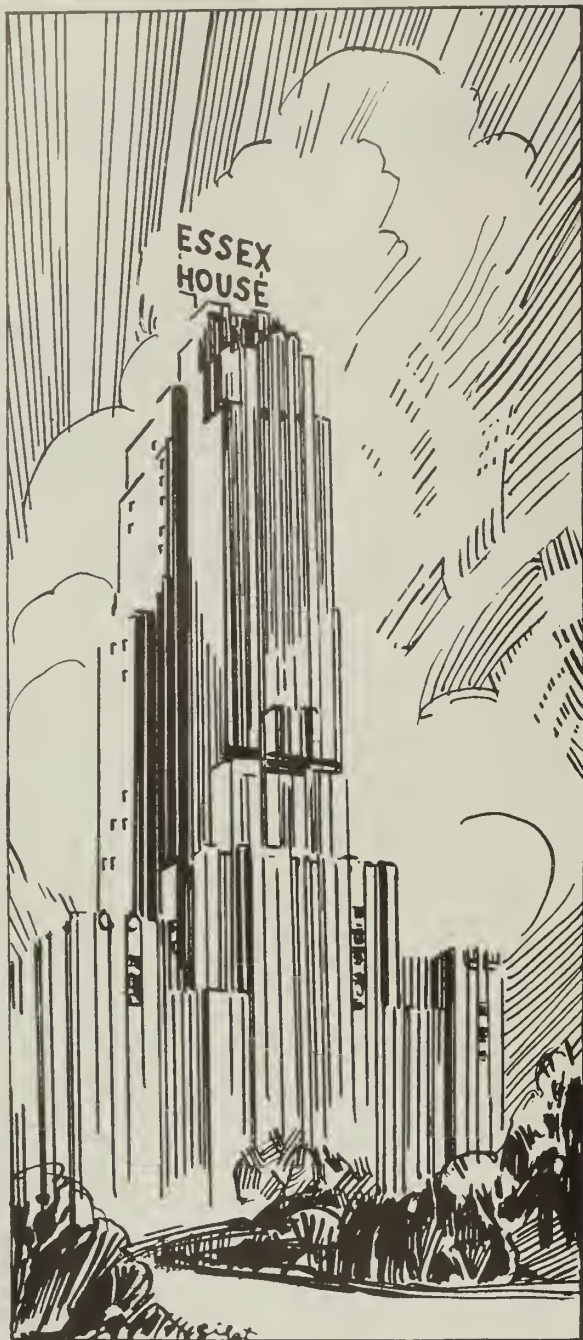
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Dining and Dancing Nightly, except Sundays, in the Colonnades to Glen Gray's Casa Loma Orchestra

WRITE FOR ILLUSTRATED BOOKLET

Essex House

160 CENTRAL PARK SOUTH
NEW YORK

Albert Luwaerter, MANAGER

DECORATIVE NOTES

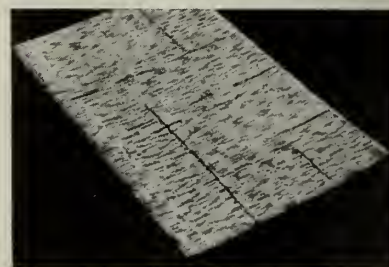
Here's something new in picture frames, made especially for modern rooms but it can be used in other styles of decoration. Called Bilt-in, because the picture is built in the frame, it is equipped with an invisible hanger which eliminates cords and wires and holds it flat against the wall. The frames can be had in any color to match the woodwork. They are designed by E. J. Pullman for New Mode Furniture Company, 340 East 38th street, and range in price from \$5 to \$35 according to size.



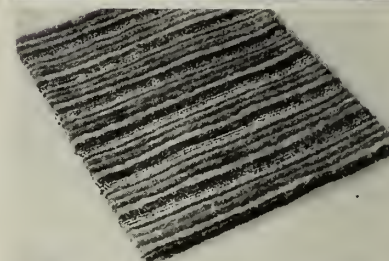
A modern tiger rug, hooked in brown and rust worsted. It was styled by Derek Patmore and executed by Terence Prentice, especially for B. Altman, Fifth avenue and 34th street. Size five feet by eight, \$125.



The pattern of this hand-tufted rug was taken from a fabric imported by Hildreth and Dunlop. It is a soft cream with tan splashes in a tweedy mixture, and across this background run yellow and black broken lines. The rug can be made any size, and is all wool. About \$2.75 a square foot. Hobbs and Clifford, 385 Madison avenue.



Another fabric pattern worked into a rug design—stripes with a mixture of gunmetal, gray and black, shot through with a line of red. It is also all wool, and comes in any size, at about \$2.75 a square foot. Hobbs and Clifford, 385 Madison avenue.



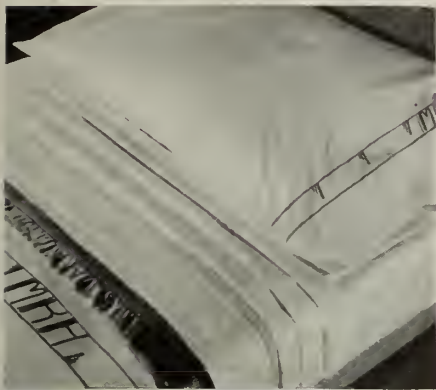
You're probably looking for something to give a feeling of style at low cost for the windows of that house you have taken for the summer. These shades give the effect of venetian blinds and do away with the necessity of glass curtains which invariably cut off a large amount of the ventilation. They come in all regulation window sizes and are about the price of an ordinary shade at R. H. Macy, Sixth avenue and 34th street.



Bamboo has a tropical flavor and is tremendously smart this season, and bamboo blinds have the added attraction of being practical and inexpensive. These are made of very light thin bamboo slats, so that they may be manipulated easily up and down. They come in window sizes from 16 to 48 inches and range in price from \$1.50 to \$3.50 at Gimbel Brothers, Sixth avenue and 32nd street. They can also be lacquered any color.



FOR THE LINEN CLOSET



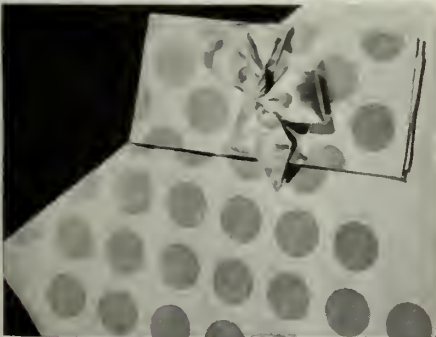
For summer sleeping Cannon's feather-light percale sheets are cool and practical, and nothing could be smarter than modern shaded monograms set between a pair of parallel lines. The monogrammed sheet may be used as a blanket cover. Altman's, Fifth avenue and 34th street, has them, \$1.95 each for sheets with plain hems, \$2.20 for the hemstitched. Monograms are to order and range from 50 cents to \$3. Cannon Mills' all wool blanket, about \$10.



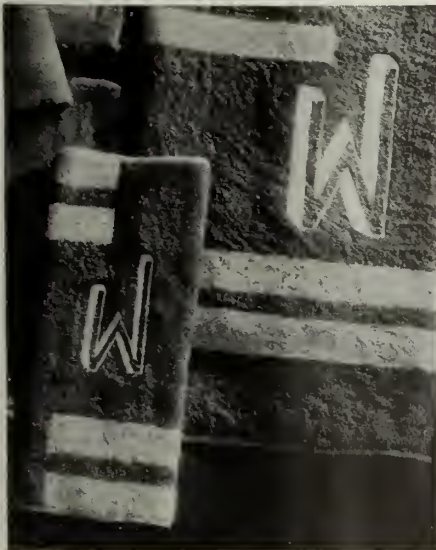
With all the masculine and tailored bath towels we've been affecting the past few years, it is a delight to find something very feminine and delicate, such as these be-sprigged chenille bordered ones from James McCutcheon, Fifth avenue and 49th street. The mat is all chenille and is \$6.50; the towel, \$2.25, and the chenille face cloths 40 cents.



Quantities of guest towels are a summer house necessity. These are not only smart but can be had in any color. The one with the laurel leaf border is from May Company, Los Angeles, California, and is 75 cents. The towel with the all-over pattern of scallop and dot motif is from John Wanamaker, Broadway at Ninth street, and is 59 cents.



A border of enormous lime-green dots on the top sheet and pillow case is Pepperell's latest trick in bedding. They were designed by Marguerita Mergentime for the Motohome sponsored by John Wanamaker, Broadway and Ninth street. The set consists of dots on the top sheet and pillowcase to match, for twin bed size, \$13.50; double bed size with two cases, \$18.50.



Another of Marguerita Mergentime's designs for Motohome, appropriately modern and mechanical. The Martex towels are rust color with white broken bands running in pairs across them, and the monogrammed W is shaded to give a perpendicular effect. They come in other colors too. Bath size towel, \$1.25; face cloth, 25 cents. John Wanamaker, Broadway and Ninth street.

IVORY TIPS
Protect the Lips

Marlboro
MILD AS MAY
CREATED BY PHILIP MORRIS



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KITCHEN BOUNTY

The whistling girl adage doesn't hold with teakettles. This West Bend aluminum one is an adornment to any kitchen. It fills through the spout and heats through the handle, and the cover on the spout works with a trigger. The handle is heat-resistant. Lewis and Conger, Sixth avenue and 45th street. \$7.50.



Good coffee is an art, but the art has a great deal to do with the perfection of the percolator. This slender chromium percolator not only does its work to perfection, but is pretty sleek looking, too. With a rectangular chromium tray with walnut handles and sugar and creamer, it is \$9.95 complete at B. Altman, Fifth avenue and 34th street.



Here's a metal tray with wire feet which fold up—it can be used with them open as a breakfast tray, or for the five o'clock refreshments with the feet tucked under. It comes enameled in various colors either with or without the floral decoration. \$3.50. The small deep tray may be used for sandwiches or in the garden for tools or gathering flowers. \$2.95. Herman Kashins, 225 Fifth avenue.



Picnicking paraphernalia should be part of every successful summer. A table with four campstools which fold together like a suitcase is a good companion in the woods or on the beach, and all for \$3.95. The stove goes flat, too, and is \$1. The stool (right) becomes a knitting bag when carried over the arm, and is \$1.25, and the picnic basket is \$1. B. Altman, Fifth avenue and 34th street.





A teakettle which comes out of the kitchen, and a teapot which goes into it—those are the combined accomplishments of this spun aluminum globe shaped teapot designed by Russel Wright. It is part of a set; with sugar dish, creamer and tray, trimmed in walnut, \$9.50 complete. The aluminum and chromium covered ice bucket behind is insulated. \$11. Russel Wright Studio, 165 East 35th street.



Something unusual in the way of kitchen towels are these with broken red stripes running horizontally across. The large roller towel of pure linen is \$1.25; the cup towel, 50 cents, and the terry pot holder is 10 cents. All designed by Marguerita Mergentime for the Moto-home of John Wanamaker, Broadway at 9th street.



Creamy pottery bowls and casseroles bring an air of style to the modern kitchen, particularly when they are dressed up with wavy scallops embossed on the outside. These are made in California, and the batter bowl with a handle and lip for pouring is \$1.25; the large casserole peeping into the picture is also \$1.25; the covered onion soups, \$10.75 a dozen at Lewis and Conger, Sixth avenue and 45th street.



A different color for a different seasoning. This group of salt, pepper and spice jars comes in four color combinations with the labels embossed in the pottery. They are \$4.80 a dozen, and come from Horace C. Gray, 200 Fifth avenue.



No matter what the temperature, this jug will keep cool things cool. It comes in bright, sunny colors and is made in California. The spout on one side and the handle swung over the top make it easy to handle. It is \$1.25 and may be had at Horace C. Gray Company, 200 Fifth avenue.

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SAMUEL H. GOTTSCHO

WIRE FURNITURE

THIS wire furniture pictured here had a rather
distinguished beginning. It was originated by
Frederick J. Kiesler, modern architect and designer,
for two operas, "Maria and Malibran" and "Ariadne
on Naxos," produced by the Juilliard School in New
York this spring.

When Mr. Kiesler looked about for furniture which
expressed his particular slant on chairs and tables for
the setting he had in mind, he could find nothing that
suited him. So he went to an old iron worker and in-
dicated roughly how he would like the iron treated to
make the chairs he wanted. The result had a careless,
penmanship-like scrawl of ease to its lines.

The chair in the photograph above (taken backstage
after the opera "Ariadne on Naxos") is of exaggerated
proportions and very comfortable on that account.
The back is high enough to be a becoming background
for summer clothes.

The furniture shown below has a kind of non-
chalance and simplicity which made a perfect outdoor
terrace scene in "Ariadne on Naxos". The iron frames
are so transparent that they obscure neither landscape
nor decoration. Flat bands of metal, interwoven, make
the seats comfortable.



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of color harmonies, and there are essential facts about furniture and fabrics and floor and wall coverings and lighting fixtures, and about period styles—all of which must be understood before your taste and talent can fully and freely express themselves. Without this knowledge there is only the trial and error method to follow, and that method is always costly and almost always disappointing.

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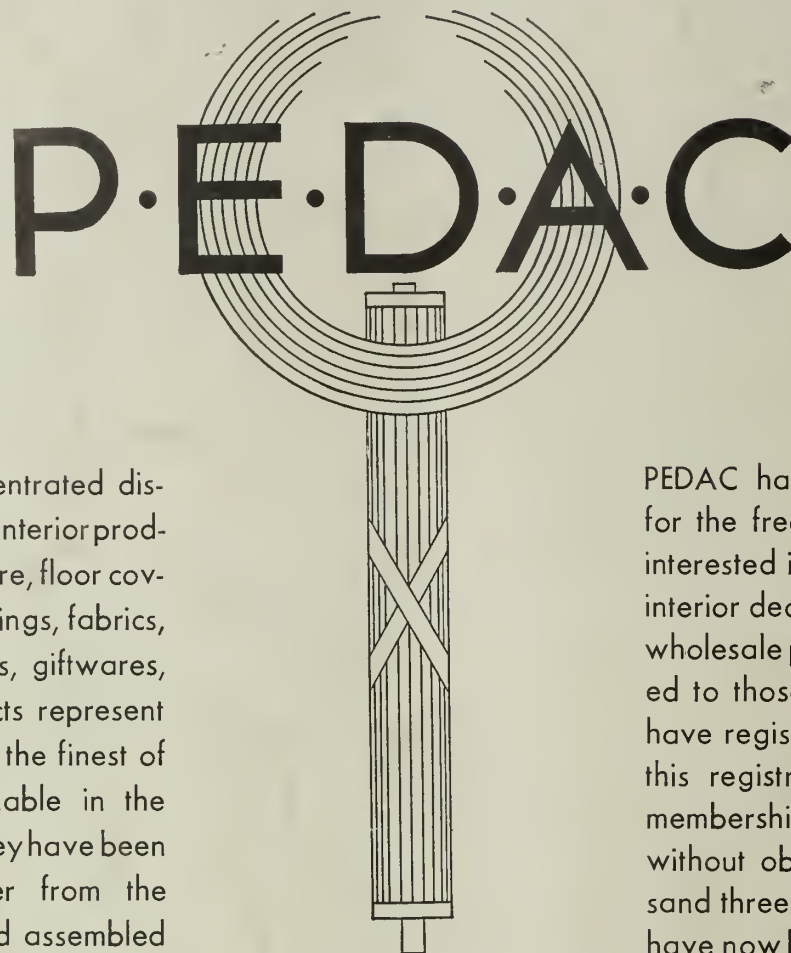
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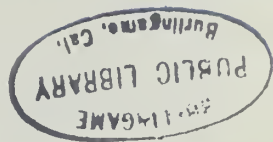
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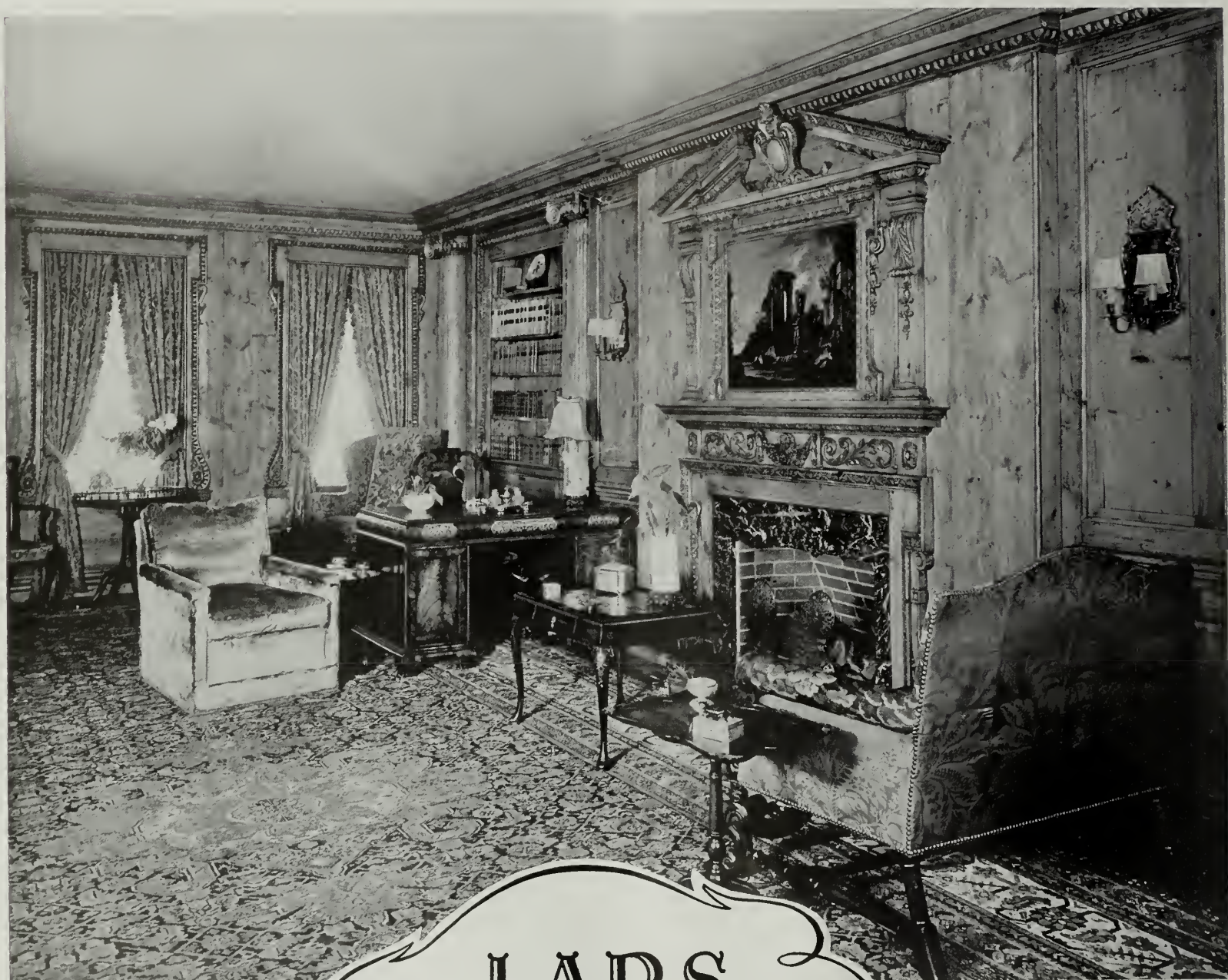
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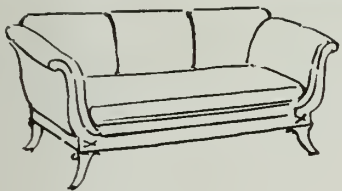
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ARTS & DECORATION

VOLUME XLIII, NUMBER 3

OCTOBER 1935

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ARTS AND DECORATION is published monthly by McBride, Andrews & Co., Inc. Publication office, Nineteenth and Federal Sts., Camden, N. J. Editorial and general office, 116 East 16th St., New York, N. Y. McBRIDE, ANDREWS & CO., INC., 116 EAST SIXTEENTH STREET, NEW YORK. Robert M. McBride, President. Barrett Andrews, Vice-President and Treasurer. E. C. Turner, Secretary. ADVERTISING OFFICES: New York—116 East 16th Street; Chicago—Rawlins & Hunt, 333 North Michigan Boulevard; Boston—Foote & Barton, 120 Boylston Street; Los Angeles—Simpson & Reilly, 536 South Hill Street; San Francisco—Simpson & Reilly, Russ Building. Subscription price: One year, \$3.00; two years, \$5.00. For Canada and Foreign add \$1.00 for each year. We are not responsible for unsolicited manuscripts. Entry as second class matter at the postoffice at Camden, New Jersey, under the Act of March 3, 1879, pending.



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"MONMOUTH"

The period of construction of these great mansions was post-Napoleonic, and the architectural style was directly influenced by the classic revival that followed the rediscovery of Hellenic culture during Napoleon's Egyptian campaign. This led the architects directly to the source in Greece. The plantation palaces look not to the Georgian style, but reflect directly the classic spirit of the Parthenon in Greece and the Hellenic temples in northern Africa.

Old Man River was the main artery of the life that pulsed through the South from Memphis to New Orleans. The river steamboats were the planters' contact with the outside world. On these wide decks they went down stream to embark at New Orleans for the ports of Europe where they bought the products of an older culture.



THE MISSISSIPPI

by OSWALD HERING



"DEVEREUX"

When the French explorers, La Salle and Bienville, discovered the Lower Mississippi, they named the verdant bluffs, some two hundred miles upriver from New Orleans, after the local Indians, the Natchez. The French lost this territory during the French and Indian War, and the English in turn lost it to Spain during the Revolution. In 1798, it became United States territory. But it was not until Mississippi attained statehood in 1817 that Natchez became the capital of King Cotton and entered its era of palatial building.

EDITOR'S NOTE

SIDE-TRACKED and half-forgotten along a spur of railroad far from the main line of southern commerce, Natchez lies sunning itself upon the bluffs of the Mississippi. In semi-decay, yet clothed still with the glory of its time-honored families, wearing proudly still its jewels of architecture and landscaping, Natchez is marked plainly as the former ruler of King Cotton's ancient empire and the center about which clustered the old South's wealthiest and most aristocratic families.

The old estates still stand, their early freshness and glory mellowed by the years, some inhabited by the remnants of the families who established them, others in decay and occupied by new owners incapable of appreciating or caring for them—some are empty. "Devereux," "Homewood," "Dunleith," "Arlington," "Richmond," "Melrose," "Rosalie," "Linden," "Lansdowne," "Elmscourt," "Monmouth," "Gloster," "Auburn," "Revenna,"—their names have a royal dignity, titles harmonious with their stately columns, the glory of elms and oaks and boxwood which surround them and the gay and colorful life which teemed within their walls when wide silk skirts, enticing curls, and delicate fans rustled with welcome for approaching soft white stocks and broadcloth coats with velvet collars.



"AUBURN"

The architect solved the problem of reaching the second floor by giving the stairway a spiral twist.



"HOMEWOOD"

In "Homewood" the fine iron work of the side porch is a product of the French and Spanish influence in Colonial times. Combined with the stately Grecian portico on the adjoining side, the resulting effect is like an architectural offspring which has the characteristics of its Latin mother and Athenian father.

The wealth of the planters was in cotton and darkies. Until the cotton was ginned, there was hard work in hot fields, which made the darkies dread being "sold down river". The transportation from field to gin, thence to levee was by mule power.

It was the custom, in the time of their heyday, for the master and mistress to make periodic visits to England and the continent for their pleasure and in fulfillment of their duties as estate owners. In the wake of their return came cargo ships loaded with damask-covered furniture, brocade curtains, glazed wallpaper, carpets, chinaware, and silver, in the style of the Georges and the Bourbons. Time and change has injured many of the acquisitions of these trips and destroyed many others, but the region is still a storehouse of treasures for the eye of any who love the beauty of architecture, tasteful decoration, and period furnishings.

A photograph of "Devereux" told me to capture in a measured drawing the exquisite bit of iron railing that frames the balcony over the entrance door. As the estate lay some miles from town, I had to engage a taxi. So greatly has the importance of these estates changed within the last generation that the driver had never heard of the place to which I told him to drive. He found the way, though, through inquiries, and soon we were bumping over an ill-kept drive toward the house.

The photograph I had seen had been taken in the days when the house and grounds had been well tended and, although I had been told that Devereux had been sold, I was unprepared for the air of approaching decay which greeted me as we passed the enormous moss-hung oak and



drew up before the six beautiful columns which front the house.

A burly Italian, obviously a caretaker, opened the door and, when I told him what I wished to do, asked me to come in. I stepped into a large central hall littered with rubbish! Glancing into the huge room at my left, apparently the drawing room, I was amazed to find the floor literally covered with corn, still on the cob, in the process of drying. Upstairs, on my way to the balcony which was my goal, I looked into the room at my right and saw it carpeted with yams, that delicious juicy variety of sweet potato rarely seen above the Mason and Dixon line.

The new owner, a Chicago school teacher, remained in Chicago, and the thrifty steward was putting his tenancy to more than one practical use.

I thought of the days before the Civil War when this glorious old house had been occupied and visited by gentle, cultured persons, and I was thankful that no memories of mine could recall the past and contrast it with the uncouth desolation which reigned there that day. I was to find myself feeling similarly thankful in other Natchez mansions before I left.

Many of these stately houses were built during the eighteenth century by the English who took possession of the land from the Natchez Indians, only to be driven out in turn by the Spanish, who in 1798, ceded the territory to the United States.

Usually the main house was squarish in plan, the lower story bisected by a wide central hall flanked by great, high-ceilinged rooms which lent themselves generously to the reception and prodigal entertainment of guests. Low, one-story wings, extending from the rear of the hall, or detached from the main building, yet connected through a covered gallery, housed the kitchen, scullery, laundry, store-rooms and the sleeping quarters of the slaves.

There was an air of extravagance about these homes befitting the large incomes of their owners, but it was always linked with good taste. Never was there a suggestion of the costly atrocities that are found so frequently in the homes of the nouveau riche.

Natchez now slumbers and dreams of vanished splendours, of the time when it was the center of the social, military, and political life of the deep South, when the old plantation homes were gay with revelry, when "Gloster" was the official residence of Winthrop Sargent, the territorial governor, when, in the sumptuous stables of "Rosalie", twelve coal black steeds stood beside their silver-trimmed harnesses in stalls of Spanish mahogany embellished with silver posts and chains, each horse facing a polished silver mirror inlaid above his feed box.



"MELROSE"

During the luxurious days of magnificent building, the only access to these regal residences was by the picturesque cargo boats that steamed between the levees of the Mississippi and its tributaries. Above the cargo decks, comfortable cabins housed members of local reigning families travelling to and from Natchez. From estates above the river, these feudal lords overlooked the finest cotton lands of Louisiana and Arkansas.



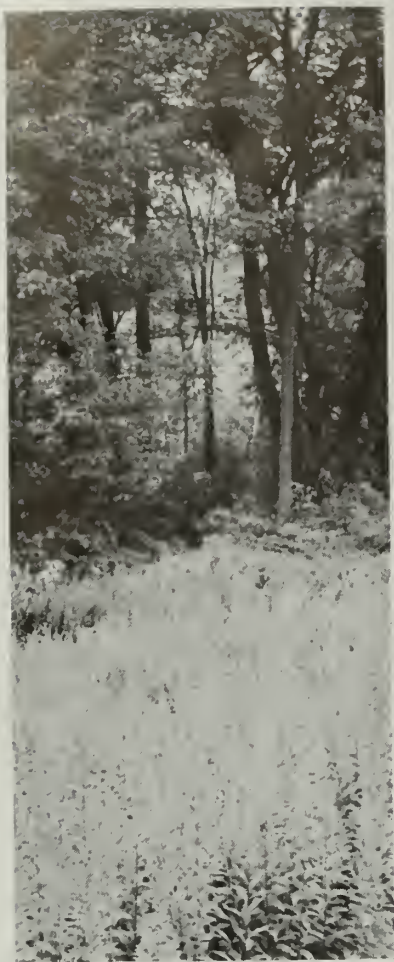
The interiors on this page show, above, the dining room of "Melrose". From the ceiling hangs a huge fan, which was manipulated by a cord, so that a darky could stir the air for the comfort of the diners. Below, is the drawing room of "Lansdowne", the home of the Marshalls since the days of the first Chief Justice of the United States Supreme Court. The room contains Belter furniture from the Victorian era, with original Aubusson carpet and hand-blocked French wall paper.



"AUBURN"



"LANSDOWNE"



Second growth timber, not fine trees individually but a pleasant background. An original Connecticut stone fence marks the boundary of a field of flowers. In the autumn when the flowers bloom no more, the screen of trees is a colorful tapestry, a fine bit of decoration.

The author's white New England house, apple trees and a lawn falling away to the garden. The roof over the screened porch has been railed for a shaded open terrace.



The author in her beautiful though unscientific garden. A staggered row of quick-growing pine trees forms the evergreen outer border for bright blooms. The colors and varieties are grouped and repeated in various parts of the informal garden. Low-growing plants mask the dirt at the base of the fall perennials and form a carpet of beauty.



PHOTO BY ABDE

THE UNSCIENTIFIC GARDENER

by URSULA PARROTT



From the pergola, a vista of careful spontaneity. White and pale colored flowers are in the distance, the darker colors which do not carry well are in the foreground. Left, the lawn and grass path merge with borders of shrubs and hardy flowers.

I BECAME a gardener in a large and carefree fashion, because I grew tired of looking at an empty field. The field was just below my house, divided from it by a narrow strip of lawn and an old stone wall (Connecticut original), under the shelter of which was a kind of timid flower bed, in which a few assorted annuals assembled by the boy who cut the lawns created an effect of sparseness.

The field was full of wild grasses which seemed to have a special faculty of turning brown almost as soon as they came up in Spring. Otherwise it was empty. It slanted down from the house, and was rather swampy at the low, farther edge. Beyond it were and are a tangle of woods, second growth timber, swamp maple and elm and birch, not fine trees individually, but a pleasant background. The sun set over the woods.

It was at the moment of a September sunset four years ago that I suddenly felt I could bear no more the acre square tan effect in the foreground. That moment was the beginning from which I became the rather surprised possessor of a formal garden, a naturalistic garden, a pergola, a lily pool, a fountain, a cutting garden—not to count a vegetable garden which really does supply my house through four months of the year.



The pool adds to the usual blooms of a perennial garden the charm of water lilies and a natural setting for Iris and willow. The al fresco sitting room is in mid-garden, in the distance is the pergola, between them rambles a flowering melange.

I knew nothing about gardening then, I know very little now. It isn't necessary. If forget-me-nots seem better to you for calling them myosotis, if you'd rather say your *aquilegia* had a successful year than say you're pleased with the way your columbine looks, then you have the instincts of a scientific gardener, and that's impressive—but it's also hard work. If though, you just feel you'd like to make an ugly piece of land into something you'd enjoy looking at, if you thought you knew how to do it, then you can be an unscientific gardener, which is fun, and—confidentially—sometimes astoundingly successful.

It takes a little money, a good deal of thought, some patience. You don't need to know about soil, you don't need to know Latin names of flowers and shrubs, or even more about their habits than any first rate garden catalogue, provided by the company from which you buy them, will tell you. You'll learn as you go, by your successes and failures, and the failures need not be expensive if you begin reasonably.

Probably the most important thing I know is to begin in Autumn, and each year in Autumn, not Spring, make all the important developments and changes. Plant trees, shrubs, grass and perennials in the Autumn, and they'll

have settled in by Spring, ready to grow vigorously in April.

Whether you decide to have an oval or an oblong or a square or a circular garden, begin with the edges and work in, because the borders of your garden are important. The effect of an enclosed space, whether it's produced by an evergreen border or walls or shrubbery, always looks better than a few flower beds surrounded by emptiness.

I planted evergreens, a double border of red pines toward the road side of the field, a single line of white pines at the lower end, a row of arbor vitae ten feet apart on the left boundary (because here I didn't want a screen, only something decorative to define the limits of the garden). You can buy red and white pine and arbor vitae for a dollar each. You can also spend twenty dollars apiece on them, and more. I spent about two dollars and a half each, which gave me five-foot trees. In 1931 that was—the pines are about twelve feet high now, and some are more, and the arbor vitae (which I moved once and so slowed their growth) average eight feet. As nearly as I can make out, white and red pine will grow anywhere in rich soil or poor soil except in swamps.

White and red pines, and American arbor vitae are sort of the ABC evergreens, healthy, fast-growing, inexpensive, decorative. If you begin with those you can wait a year or two for feathery hemlocks, Scotch and Australian pines, golden arbor vitae and the blue spruces that are beautiful, expensive, and grow slowly.

Let the obliging nurseryman from whom you buy your trees plant them for you. He'll know how, better than you,



The author photographed at the junction of her formal and informal gardens. A glance at the iron trellis, the field stone walk and the planting reveals that science in gardening is less important than good taste and good judgment.

which is one of the half dozen excellent reasons for buying trees locally. The others are that grown in your precise climate they'll do better than bought from a nursery at a great distance, also they won't be out of the ground so long—and more important, the local man will take an interest in your garden, and become a very helpful friend.

When your trees are in you come to the great business scientific gardeners call *Soil Preparation*. Naturally, if you try to plant things in ground that's hard as rock, they won't grow well. Rain will run off the surface, and the roots won't find it as easy to spread. Hire a tractor, or a team of horses, and have your land plowed and harrowed twice. (A team of horses will plow a good deal of land in a day, and a tractor'll do much more.) Take what stones out you can, and get the ground as fine raked as convenient. That is, you mustn't plant flowers in great clayey clumps of soil, but you needn't bother getting the soil the consistency of fine flour either.

Mark out your flower beds. How? As you think best. If you like semi-circular beds, have semi-circular beds, only have them balance from side to side, and from one end of your garden to the other, and don't have any bed too wide to get at the things in the center. When your soil has aired a week or so, plant. Plant any time until the ground freezes hard and keep the roots protected with leaves.

What I meant when I said earlier "your mistakes won't be expensive if you're reasonable" is, "don't go in for fancy stuff until you are experienced". The things that sound so marvelous in a catalogue—the newest kind of roses, extraordinary bulbs, special new color variants of favorite old flowers, are not for you, at the beginning. They are marvelous on long-established estates with a half dozen expert gardeners to look after them very carefully. If you want your new garden to be extremely successful, stick to the things that grow with just ordinary care. Later on is time enough to experiment with peat moss to make an alkali soil acid,

and lime to make an acid soil alkali. That's rather fun, too, to try a few special things, your second or third year, but at first, be conservative.

So, you plant. I hope you plant tulips, iris, peonies, delphinium, pinks, lilies, poppies and phlox, at least. Choose the colors you like, to feature. Plant colors always in relation to the point from which you are going to be looking at them, most of the time. That is, if you are going to be looking at your garden from a verandah of your house, put a great deal of white, clear yellows, blues and lavenders in the distance. The orange, red, and rose shades do not stand out at a distance.

Just follow the directions in the catalogue. You will find amusement in that.

You hear among gardeners a great deal about trying for succession of bloom, meaning, of course, trying not to have dozens of things blooming at once with intervals of weeks before anything else blooms at all. All the annuals which you plant in Spring will do a great deal to help in succession of bloom, but the perennials I suggested will bloom in succession from May to September. (The dates below are for Northern gardens, in the latitude of Connecticut.)

Here they are—the ones I've had luck with, complete with comments about the luck—and they'll all get better and bigger every year, except the tulips.

Tulips:

Choose in the catalogue the ones that bloom at the same time and are about the same height, if they're to be planted in the same bed. This was a border, all Darwin tulips, planted in front of tall purple lilacs and blooming at the same time.

Dream (silvery lilac); Anton Roozen (rose pink); Jubilee (deep purple); Flamingo (flesh pink); Painted Lady (white); Rev. H. Ewbank (heliotrope); The Bishop (pure violet); Zulu (violet black); Princess Elizabeth (lilac rose). I got twice as many white (Painted Lady) as any of the others, put half the whites in the center, divided the other half between the two ends, made the two halves match in color, and arranged the colors for contrast. I chose all soft shades, because of the lilacs. It took three hundred bulbs for a twenty-eight foot border, four deep.

La Fiancée, which is rose color, is grand planted in clumps at the foot of apple trees. It flowers in my latitude, with the apple blossoms.

Tulips do run down. In the fanciest gardens, they only use the bulbs one year, but they'll look quite well for two or three. One trick about tulips is that if you live in a section of the country where field mice or moles are common, you should plant the tulips in wire to keep them from being gnawed. That's easy. Get six-foot chicken wire. Put it down two feet, across two (Continued on page 47)



PHOTO BY ARNOLD GENTHE

DISTINGUISHED ROOMS OF THE MONTH

Miss Rose Cumming sent us this photograph of her Chinese bedroom, with the following comment: "I am interested in furniture of Chinese inspiration, and used it very widely through my apartment on East Fifty-seventh Street. The murals were painted by the Russian artist Avinoff, curator of painting

at the Pittsburgh Museum. The colors in this delicately beautiful mural are lapis lazuli, Chinese pink, green and mauve. There I had my collection of Ming frogs, and my beautiful Ming goddess and white monkeys. The chest is Chinese and the embroidered coverlet is a medium shade of that blue."

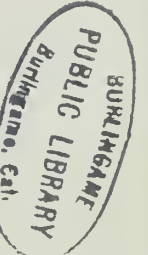


PHOTO BY RICHARD AVERILL SMITH

In her lovely home in Greenwich, Connecticut, Mrs. Rodgerson has developed a new idea; and that is a charming room, interestingly decorated, for her maids. She says of this room: "I have selected it for you because I think it is one of the nicest rooms in my house. It has yellow wallpaper, with a blue-bottle-green design. The rug is green and so are the curtains. The furniture is all maple; and there are pale yellow Venetian blinds at the window. I wanted this room lovely so that the servants would be proud of it and happy — an inspiration to them as a room should be."



Mrs. Robinson is a member of The American Institute of Decorators.

PHOTO BY BURDETT WOOLFORD



Another bedroom in this beautiful collection is Mrs. Gertrude Gheen Robinson's. This she decorated herself for her apartment in New York. It has that quality that Mrs. Robinson achieves with such distinction, the combining of classic and modern. "I have a great deal of color in this room," she said. "The mantel is silver and brass, the curtains are black and yellow, the dressing-table of glass, and the walls are streaked with mica shading from pale-green into cream. I have chosen this room, because, for a small room, I was able to keep it in perfect scale in relation to size, with a definite sense of space."

Another corner of Mrs. Robinson's room is shown at the left, showing the unique window draperies and circular built-in bookshelves, and the modern dressing-table. The dominant colors in the upholstery are rust and brown, which combine interestingly with the walls and rugs. All the woodwork and furniture, and accessories are modern.

Mrs. Alice Rand sent us pictures of her lovely bedroom and living room. Of the bedroom she said: "Its special feature is the upholstered bed with the slip cover over the headboard to match the bedspread, which is of soft blue chintz with an old-fashioned flower design. In the arrangement of the furniture, I desired to convey a feeling of luxury and spaciousness. My desk belonged to Josiah Winslow, one-time Governor of Massachusetts, and the comb-back chair is 17th Century New England."

At the right is Mrs. Rand's living room, furnished with great charm and simplicity. The built-in bookcases on either side of the fireplace, being the dominant feature. The American convex mirror here carries the date of 1795. The console tables are Queen Anne, early 18th Century. The colors in this room are blue and henna in medium shades.



PHOTO BY OLD MASTERS ASSOCIATES, INC.





PHOTO BY RICHARD GARRISON

What the Silversmiths of New York Will Show This Fall

by Elizabeth Lounsbury



Hand wrought tankard by Benjamin Burt, Boston, 1729, with pine cone finial, indicative of hospitality. Covered sugar bowl by Samuel Kirk, showing the beading that was introduced at a later date, 1815, in imitation of English work. Gravy boat with mask handle and shell feet by Paul Revere, the "Patriot," Boston, 1735-1818. Porringer by William Homes, Sr. Boston, 1717-1783, with key-hole handle. Pitcher by Thomas Knox Emery, Boston, 1781, with chased border. All these pieces courtesy of Clapp & Graham.

Pair of George III silver candelabra by John Carter, London, 1765, showing the influence of George II. Design in base includes the coronet and crest. George II tureen by Dan Piers, London 1750, with English coat-of-arms, gadroon edgings, lion masks, and claw and ball feet. Oval George III tea tray, 15" x 21", by W. Burwash, and R. Sibley. Gadroon edge. Engraved with royal coat-of-arms surmounted by two crests. This set courtesy of Crichton, Ltd.



Late Georgian Sheffield wine cooler, 1800. Silver George I coffee pot with crest by John Edwards and George Pitches, 1723. Irish silver helmet creamer with lion masks and paw foot, by Robert Calderwood, Dublin, 1740. Bowl with crest by Thomas Heming, London, 1769. Open salt, one of pair, George III by John Munnes, London 1765, with typical George II hoof foot. George III paper shaker by Thomas Wallis, London, 1775, with beading just introduced. Late George II water jug with coat-of-arms and fine harp handle by Fuller White, London, 1753. James Robinson.

IT IS interesting to note that the growing universal interest in the best designs and craftsmanship of historic periods has not only developed a fine appreciation of beauty and harmony in furnishings, but has extended to table appointments, as well.

Just as our dining rooms in one or another of the traditional periods call for a selection of silver that expresses the spirit of that period, so the modern setting invites the type that most appropriately applies to a dining room of this character.

The old silversmiths took their decorative motifs from those used in architecture and furniture, such as the acanthus leaf, the gadroon and the broken pediment. The modern silversmiths have done the same and to the period patterns have added something new—modern silver to be used with modern decorations.

Approximately styled table silver is being recognized by the modern woman as a necessary factor in the dining room's correct ensemble, so that the room may present a complete and harmonious picture, and she has but to make her selection, for practically all are available, today.

Perhaps the largest supply to draw from is that of old English silver and its reproductions. In these we have reverted to the simpler forms of table silver and the decorative motifs of two centuries ago. To the latter, certain delicately engraved designs are often added, and when chased ornaments are applied, they are generally of the low chased type.

The mounts most favored are the gadroon, the gadroon and shell, ovolo, reed and ribbon, bead and like edgings taken from the earlier eighteenth century dinner services. Floral swags, acanthus leaf and other slightly more decorative forms of the neo-classic have been revived, in present day designs, but the latter do not have the same general appeal as the more rugged and less formal ornaments.

A decided preference for the sturdiness of the early Georgian types is especially noticeable in candlesticks,



The Newest Modern Silver for Fall Dinner Parties

Fruit compote, that has the almost spiritual quality of a chalice. Made in the traditional Georg Jensen manner, the bowl with the fine line, the slender pedestal with a wreath of grapes. The silver is highly burnished and the decoration is of the finest craftsmanship.

A gravy or sauce boat is also from Jensen. The grace of this particular piece is quite extraordinary. The curving rhythm beginning with the handle finished on the opposite end of the boat in the handle of the silver spoon. A silver tray is in exact proportion to the outline of the boat. The small pitcher shown is quite plain, depending for its beauty entirely upon the curve of the body, and the handle, which seems to flow down from the mouth of the pitcher in a graceful half-circle.



which have become so important a feature of the dining table and which the modern silversmith is called upon to produce in keeping with the dinner services.

Every designer is more or less subject to the changing modes, and these have been many and varied during the past hundred years. So much so, that the manufacturers, today, have wisely chosen to ignore the heavily embossed and chased table silver which appeared at intervals during the nineteenth century, both in hollow-ware and flat silver. In this they have been un- (Continued on page 48)

A SOPHISTICATED BLEND OF CLASSIC AND MODERN

Adapting Old Furniture to a New Environment
— Brittle Backgrounds — Studies in White
in the Wrenn Du Pont Apartment in London

by EDWARD LONGSTRETH



ONE of the most interesting problems in decorating interiors these days arises from the desire to enjoy the latest trend in design and materials, without eliminating the best or most cherished inheritance from the past. Most of us want to live in the present and yet stay rooted in tradition.

This problem is not one of theoretical speculation. It becomes a practical personal matter for any progressive person who possesses heirlooms in the form of period furniture that has been in the family since the lifetime of the very cabinet-maker whose hand touched and eyes approved.

Such a treasure is not to be hidden away just because one feels an irresistible urge to keep step with the tempo of modern life and vibrate to its rhythm. A combination of the best of the old with the best of the new then becomes a challenge to the skill and taste of architect and decorator who can understand and feel the possibilities in such a union.

The apartment just recently decorated by Robert Hiden for Mrs. Wrenn Du Pont solves the problem of using old pieces in modern settings with complete felicity. The shell of the apartment is not different from many of those found in the fashionable East Seventies in New York City. But the resulting composition deserves the accolade of reproduction and description.

The Foyer Hall of Mr. Hiden's design is quite plain without severity. The color is white throughout except for the black rubber floor covering and the black and white pin stripe twill on the sofa. The only accent is the portrait on the grey and white striped walls. But in the slats of the

In this dining room the hostess is assured of a gay and sparkling dinner party. The walls are covered with white spun-glass paper, the valance and curtains are of cellophane. The glass-top table has been finished in shiny white German enamel, but the rug and chair backs are green. The handsome old Sheraton sideboard is a family heirloom which gives warmth of color and association as though it were an embodiment of hearth and fireside.

long shutters in the doorway there is the foundation of a sly pattern. The long columns of their short horizontal lines are repeated in the reflection on the wall, and echoed with variation in the long white fringe on the sofa.

Through these shuttered doors, one enters the Bar Hall, and finds the first note of an older theme in the fine Beidermeier chest and mirror. The simplicity of their lines fits in well with the fluted columns of the bar and the indirect lighting pedestals finished in shiny German enamel.

The bartop, quarter-circular to fit snugly into the corner, has a cigarette and alcohol-proof Schleiffack finish. Behind the bar, and not shown in the accompanying illustration, is a series of triangular glass shelves, hung from the ceiling on chromium rods. The bottom shelf is frosted to conceal indirect lighting.

In the drawing room the effect is very modern though old pieces of furniture are used. The white walls and the ceilings are warmed by a floor carpet in mahogany color. White corduroy curtains draw together across the entire end of the room. The lamps are shiny milk-glass cylinders with glass bases and shiny plastic shades. The scintillating background for delightful conversations comes to a focus in the fireplace, mirrored in triptych form, the opening framed in chromium with andirons of chromium and crystal.

Against the wall is an old Chippendale sofa which is brought into



Robert Hiden, Decorator



A drawing room fresh as the morning newspaper and comfortable as an old cushion because Mr. Hiden has made the overstuffed chair and sofa and a wingback chair of familiar design, fit easily into a modern scheme by means of their covering materials. The walls, textiles and lamps of Mrs. Du Pont's drawing room are white; the floor carpet, mahogany color. The fireplace is mirrored in triptych form around an opening framed in chromium, in which are andirons of chromium and crystal. Flowers and leaves on the glass tables give the accents of color.

By using modern textiles such as white fur cloth and white honeycomb chenille to cover old pieces, these Louis XV chairs and the Chippendale sofa give the living room a modern effect with ease and comfort. The furnishings in this are all white.



The somewhat brittle but festive effect is warmed and united to centuries of good wining and dining by the fine old Sheraton sideboard which is a family heirloom. When candles are lighted on the table and the walls reflect them with myriad tiny points of light, the setting will be complete for a lively gathering of old friends with old associations in a new order.

The latest period room, springing from the Prohibition Period, is developed here by combining new materials with furniture of an older period. The chest and mirror are Beidermeier, the bar and fluted light-columns are of shiny German enamel on a black rubber floor.

The simple theme of black and white in floor and walls and textiles, is given a quiet pattern of horizontal lines in the shutter slats and their reflections on the wall above the vertical lines of the sofa fringe.

harmony with a modern effect by being covered in white fur cloth. The Louis XV armchairs that flank it are covered in honeycomb chenille.

After the simple feat of making Chippendale at ease surrounded by so much glass and metal, it is no step at all to do the same with the less distinctively period pieces such as the comfortable club armchair and sofa and wing-back chair. It is done the same way, via new and unaccustomed materials, two being covered in white pebbly wool and the latter in white chenille.

The room is quiet but full of subtle sophistication. The variations usually accomplished by using several shades of one color have here been achieved by using contrasting materials in one color. The color accents will appear when the room is lived in, the notes that come from flowers, books and magazine covers.

The dining room in Mrs. Wrenn Du Pont's apartment is such a place as hostess' dreams are made on. But its life will never be rounded with a sleep. Gaiety and merry chatter must become the human reflections of the scintillating background. For the ceiling is shiny, the walls covered with white spun-glass paper, and the curtains white cellophane.

The long table itself is finished in glistening white German enamel, Scheifflack, and has a mirrored top. The chairs, Louis XV, have white leather covers, but the outside backs are of green and white plaid to tone in with the rug of Kelly green with white fringe.





Portrait of
JONAS LIE
and
His Daughter
painted by
WAYMAN ADAMS

PHOTO BY PACH BROS.

PRESIDENT OF THE NATIONAL ACADEMY

IN NORWAY, the land of the North Cape, Jonas Lie was born in 1880. Although his origin and the quiet exploring quality of his mind are traceable to his Norse descent, his spirit and his career are American. He had his training in art at the National Academy of Design and the Art Students League of New York. From his student days his advancement in his work and in the esteem of his colleagues developed steadily until in 1934 he was elected president of the academy where he once studied. His paintings, many of them depicting tall evergreens and birch by cold blue waters, the American counterpart of the Norwegian scene, have received many awards of honor culminating in the Olympic Award at Amsterdam. His work

is represented in an imposing list of discriminating galleries and museums, including the Metropolitan in New York and the Luxembourg in Paris. He is also included in the collection of Crown Prince Olav of Norway. His series of the Panama Canal was presented to the U. S. Military Academy at West Point as a memorial to General Goethals. In private as well as in public life, his simple dignity and the strength of his genius have won the admiration and respect of all who know him. His achievement is a bridge of honor between the country of his birth and America and both have paid him tribute, for prior to his election as President of the National Academy he was made a Knight of the Order of St. Olav by the King of Norway.



Regal Modern Stairway

Office of John Russell Pope, Arc

Stairways—from an Architectural, Social and Decorative Point of View

AN INTERVIEW WITH OFFICE OF JOHN RUSSELL POPE, ARCHITECT

by Mary Fanton Roberts

MORE than the doorway, or even the outdoor approach, the stairway sets the keynote which characterizes the flavor of your home. It may be the simplest form of connection from floor to floor, useful, economical, and practical; but wherever it is placed, or whatever its aspiring curve, if you study a fine stairway, you will find that in a very individual way it announces the quality of the owner and the kind of life lived in the home. If the stairway ends near the front door and a little hall at the side hugs close to it, you may know it was planned for our convenience in reaching the upper rooms; steep and narrow and important only for comfort and utility, its model a carpenter's stepladder.

Or the stairway may start from a side hallway at the end of a long vista and whirl up in graceful curves, free-hung; aspiring, like the sword-motif in the "Valkyrie", it has no visible climax and so carries the vision up to what our almost forgotten friend, Mr. Carlyle, called "the edge of the infinite". Such a stairway gives an impression of a house built for hospitality, for social enjoyment. The treads are wide and easy to climb, the rail graceful and protective. This type is characteristic of the finer American homes and of much of the better architecture of the early 19th Century.

For the colonial home, the rails are usually slender and painted white, with a rich mahogany balustrade and a scroll

post. Or occasionally the rails are wrought-iron—fanciful Spanish or robust English—caught with an iron balustrade, and subtly blended into the general architectural scheme of the home. It's an alluring stairway; it makes the pretty rooms above easy to reach.

Of course, the primary object of a stairway is to make walking up as nearly like walking on a level as possible. "Ease of climb" is attained by definite proportion of tread and rise. The height of the rise lessens as the width of the tread increases. Adherence to these fundamental proportions as the basic fact in design gives the stairway an inevitable grace. The problem of design becomes, of course, that of available space—the distance from floor to ceiling. With these two factors, the width of tread and height of rise are determined.

But in addition to the architectural consideration of the stairway, there is a definite implication in this welcoming feature. For instance, take the spacious double stairway that starts either side of the wide hall, curving upwards like a half-moon to meet on the picturesque landing, where the rail protects the guests who gather to watch the approach of the great and famous. These double stairways belong to the grand town houses of the 18th Century, the French Chateaux, the Georgian palaces, the Italian villas of the Renaissance. They were planned for cardinals to ascend in

This spectacular free-hung stairway, at the left, is in the residence of Thomas Frothingham, Far Hills, New Jersey. Designed and built by John Russell Pope Associates. Many South American homes about the 18th Century were designed with this splendid winding stairway true to Georgian tradition. The handrail is mahogany, and the spindles white.

A striking contrast to the noble stairway on the opposite page is this simple flight of stairs of pure early American design, an offspring of Georgian splendor. The home is owned by George Easeley. It is a renovated house in Morristown, New Jersey. Albert Lee Hawes, Architect. The Chippendale chairs and old English settee are in harmony.

Very modern photograph of a Traditional circular stairway in a Georgian house on the Shrewsbury River. Looking down the stair-rail, the staircase actually gives a sense of motion as it whirls from the top floor to the foyer. There is a glimpse of the black and white marble floor, and the stairs are covered in wine-colored velvet. The balustrade is of old mahogany.



Albert Lee Hawes, Architect

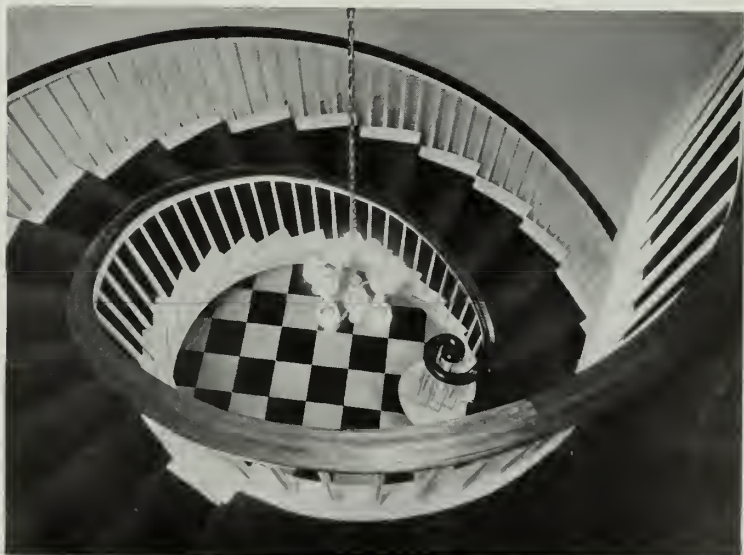


PHOTO BY RICHARD GARRISON



John Russell Pope Associates, Architect

This Louis XVI stair and entrance hall is in the residence of Irwin Laughlin, Washington, D. C. It has the quality of twin stairways in the finest of the old châteaux, an adequate approach for the great and the famous. The steps and stringers are stone, the railing wrought iron, characteristic of the period, and the floor Italian marble. The doorway below is Italian wrought iron, and the niches either side of the Ionic pilasters carry ornaments. Office of John Russell Pope, Architect.

embroidered trailing scarlet robes, and for ambassadors to tread with stately but insecure measure, for temperamental ladies in high powdered wigs and swaying farthingales, who apprehensively watched the cardinals and ambassadors, the bestowers of favor.

In a lesser way, these double stairways were done in replica by the titled pioneers who designed the commodious plantation houses along the Cooper River at Charleston and the Mississippi at Natchez. These dignified American homes were built of brick or timber, with Greek porticos over the entrances, supported by columns that remind one of the Parthenon, smooth or fluted, and ending in Doric capitals. Here cavaliers, richly caparisoned, were welcomed at the foot of the twin stairways by those dashing belles from Savannah, Richmond, New Orleans.

In the Elizabethan palaces and even in the old manor houses of England, the substantial stairs often started from the center of the spacious hall, and halfway up divided, turning to right and left, approached the floor above. These stairways were usually of oak from England's rich forests, and were finished with carved rails and posts, and finials that were often excellent pieces of sculpture in wood. Such stairs are built in England today more modestly, in the smaller Tudor cottages with the modernized thatched roofs. You enter the hall facing this stairway through a little portico with a peaked tiled roof, and with leaded glass frames either side of the door-frame. These stairs suggest a stability, a permanence, belonging to a house which would be proudly inherited.

And those mysterious hidden little stairways that you come upon unexpectedly in old English palaces and in New England cottages! At Hampton Court, for instance, an endless chain of rooms connect one with another—fine rooms looking out on fragrant gardens; but all connecting with no exit, apparently, from the queen's bedchamber, until you have gone through miles and miles of rooms for ladies and gentlemen-in-waiting; the rooms stately and beautifully furnished, an endless art gallery,—but no stairways. And then, happily, if you are of a curious and sympathetic frame of mind, and feel that the queen was too much chaperoned, you discover, back of a panel, a little winding stairway that leads down to a dark corridor and thence out into a secret garden. Not much of an architectural feature, to be sure, but a possible point of departure for a vivacious queen who must have found the ladies-and-gentlemen-in-waiting some twenty deep a little boring at times.

And notice, too, at Malmaison, that still lovely 18th Century palace in which Napoleon immured Josephine as wife and chatelaine, and prisoner. Her suite of rooms was filled with the finest examples of French period things, but apparently there was no exit from this fair



George S. Steele, Architect

PHOTO BY RICHARD GARRISON

Traditional photograph of the free-hung circular stairway shown in the modernistic photograph on the preceding page. Its simple dignified outline presents a detail worthy of some of the finest English Georgian houses. George S. Steele, Architect.

A modernized Georgian stairway of great distinction in the "House of Years," ending in a fine entrance hall of pure Georgian inspiration. The stair-rails here are brass and the balustrade is brass and iron. A wide landing-place is an unusual feature for the Georgian stairway, and is a picturesque note looking from the entrance hall. W. & J. Sloane, Decorators.

prison except through the extensive quarters of the dames de cour and the chevaliers; all debouching into Napoleon's room, furnished with a wide flat desk, some plain chairs, and a huge revolving map of the world.

But under Josephine's Louis VI bedstead, painted with many loves and angels, a wide panel was lifted by the attendant, by means of a wrought-iron circle; and partly filling the space was a tiny rusty tin bathtub—the famous bath of the fascinating Empress. And beyond I fancied I caught a glimpse of a flight of wooden stairs that might have carried a light-footed amorous lady down into a musty passage to keep a rendezvous intime. I hasten to add that I have never heard speak of this stairway. It may not exist—and yet I hope it did.

And what curious stairways are here in some of our genuinely American homes, those houses significant of the American mind, with the gambrelled roofs covered with slate, with narrow double-hung windows set between timber pilasters, and window frames filled with tiny square panes of glass. Here narrow, steep stairs run up from the kitchen or some little vestibule, often to an opening in the ceiling. Here a panel was pushed up and set back in place. This, you can imagine, was planned for safety in those exciting days of Indian raids and pioneer warfare, giving the occupants a little time to convert the upper story into a temporary arsenal. I have seen these stairways ending in ceiling panels in old New England houses up in Maine, Connecticut, and even in Canada.

In that bad phase of American architecture from 1870-1900, houses were imitative, and planned without much relation to American life and comfort. Adequate space was not always reserved for the hallways, and stairways were not considered important save from a utilitarian point of view. The prestige of Europe was desired more than creative charm and originality; and the right domination of the architect was not as yet fully established.

Today American domestic and public architecture dominates the world. We are building homes that for comfort and a wise luxury set a new standard for gracious living. The great American architects have become originators of homes that express, not only in their architectural perfection, but in their developed construction, a sense of beauty and hospitality.

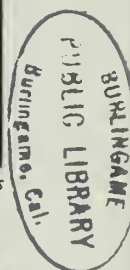
In designing such homes as these, the architect naturally informs himself as to the tastes and habits and general interest in life of his client. He wants to know something of the ways of life of the family, their pre-occupations, their social activities. The type of house which would best suit the individual family is then discussed by architect and owner, and the architect studies carefully the relation of the interior architecture to the structure itself, and of both to the final scheme of decoration. Every (Continued on page 54)

Jacobean stairway inspired by pure 18th Century English design, in the residence of Stuart Duncan in Newport. The stairway and panelling are all of old oak, and the newel-post carries some especially fine carving. The pilaster post at the right-hand side is finished in linen-fold panelling, and the spindles are carved. Office of John Russell Pope, Architect.



PHOTO BY RICHARD GARRISON

W. & J. Sloane, Decorators



WALLPAPERS

As a Background to
into General

WITH the increasing tendency to decorate and not merely furnish the rooms in which we spend the greater part of the day, wallpapers are coming in as an important part of the decoration. For years walls were accepted as merely an unimportant dividing line between room and room and were treated as such, in any way that suggested itself. We can well recall the atrocities that were perpetrated in this interpretation under the name of art, during that time.

Throughout this period, each room was decorated without considering its relation to the next, to the point that they gradually evolved into such a riot of color and mixed design that we reverted to plain painted surfaces with a sigh of relief, that that was all over.

This came as a natural reaction to some of the restless and over-flowered designs that asserted themselves early in the century. Now, we have at last begun to realize the possibilities of wallpaper as a background, reflecting the finest possibilities for the objects introduced in the setting, no matter how perfect, providing the paper is consistently harmonious in color and workmanship.

This fantastic bit of chinoiserie is a wallpaper called "Reverie," suited to French, Colonial, 18th Century English rooms. It is executed in brilliant reds and greens with touches of cream and black on a white ground. These same colors are also seen on a vivid yellow ground for more modern schemes of decoration. Richard E. Thibaut, Inc.



In the group of very new wallpaper designs, there is a washable paper with a cream ground, right, with delicately colored flowers. Centre left, pale red poppies and flowers in yellow and blue, and below this, a reproduction of an old French hand-blocked paper in blue on yellow. A very delicate chinoiserie appears at the centre right in many tones on a pale yellow ground; and below this, an imitation of an 18th Century hand-blocked fabric. In the upper right-hand corner is a paper with red berries and silver leaves; in the lower right, a lattice design in cream and mauve. W. H. S. Lloyd Co. Photo. Richard Garrison.

"Magnolia" is the first paper at the top in a white ground with grey and green. Just below the "Magnolia" is a wallpaper design by Helen Dryden with a pattern of wheat and scythe. The paper in the lower centre has broken squares of red, white and blue on blue with silver stars. In the centre there is one with grey stripes entwined with pale green laurel bands; and at the top, a taupe ground with peach flowers. Lower right, yellow, white and silver on beige. Imperial Paper & Color Corp. Courtesy Wolf Bros. Shown lower left-hand corner, opposite page.



CREATE ATMOSPHERE

Living, These Designs May Be Incorporated Schemes of Decoration

We have become tired of the solitude of plain walls that offer no companionship, and welcome design as a diversion and eye stimulant. So the trend toward wallpaper has developed until it has reached an unassailable point in its washable and durable light tested qualities.

Aside from its practical attributes, wallpaper creates atmosphere that painted walls do not always obtain. It has thus lent tremendous impetus to the designers who have been stimulated to fresh efforts in both reproducing the old as well as the modern.

This brings us to the consideration of new designs that denote the so-called ultra-modern feeling, in wallpaper as in other decoration. But can they be applied safely and consistently? In wallpapers I would say that they may, because they are done so insidiously as to be unobtrusive. When this movement started here say some ten years ago, the trend of wallpaper design and furnishings, along these ultra-modern lines was more or less distressing and lacking in understanding.

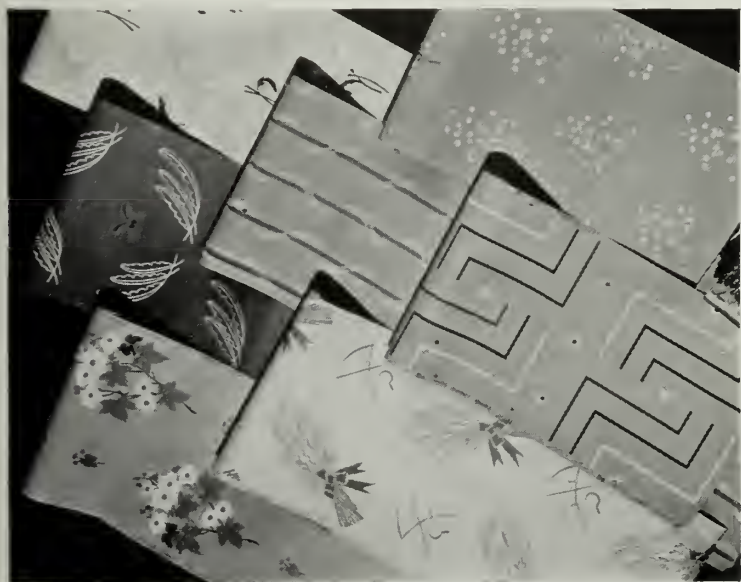
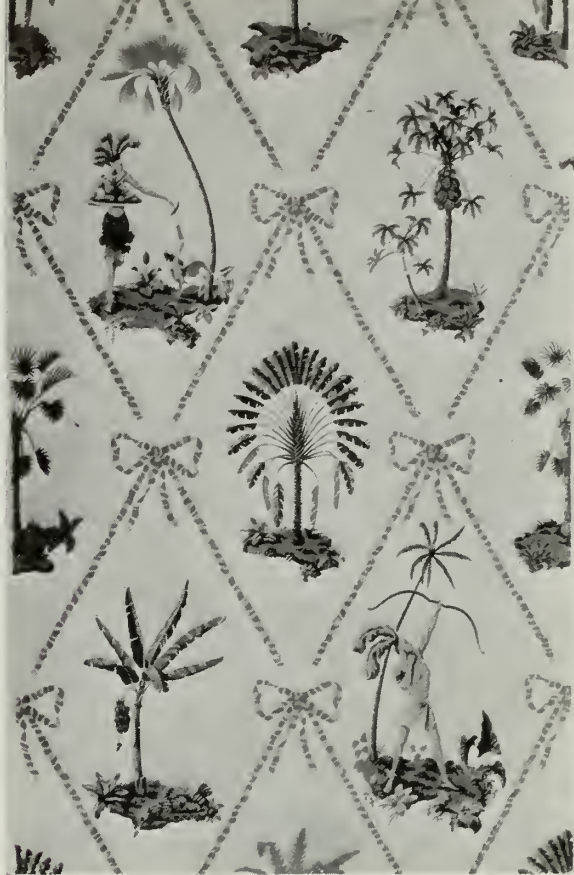
But time has changed this viewpoint into something more comfortable and restful, without sacrificing the beauty of the traditional, which remains undisturbed in its appeal. True, there are certain modern designs that we would prefer to see intermittently, as in powder and play rooms and those of the studio type. On the other hand, the present rendering of the modern is so pleasing and restrained as to lend itself fittingly to any interior. In fact, it is the purpose of the manufacturers, such as Thibaut, today, to make their designs interchangeable throughout the house.

Wallpapers are by no means confined to the aforesaid modern interpretation, for the old hand-blocked papers are being reproduced quite as prolifically in all the beauty of their original colorings with creditable care and exactitude. These are especially desirable for screens, which can so often be used to advantage in a room as an outstanding feature of the decorations. *(Continued on page 46)*

A conventionalized naive North American Indian design called "Louisiana." The three photographs at the right are by courtesy of Dana B. Merrill.

A Greek design in shades of grey on white is called the "Urn." This is especially adapted to Colonial homes and simple, modern French living rooms.

Baskets filled with grapes are shown in the lower right-hand corner, with the pleasant name "Pamona" to designate the pattern. Richard E. Thibaut, Inc.



CATS FROM



The princely bearing and dignity of a royal Siamese is inherited from a long line of cats who have looked at Kings.

In a more sentimental mood, Her Royal Highness consents to pose for *Arts and Decorations* with her son and heir.



Three Siamese kittens in search of an author.



After his ablutions, the pussy on the right succumbs to well-earned sleep, stretched out comfortably below till breakfast-time, on the opposite page.



SIAM—IN DECORATIVE ACTION

THE dignity and beauty of the Siamese cats make it possible for them to fit into any romantic halo with perfect ease. There are many royal stories about them; as, for instance, the one told to explain the kink at the end of the tail. It seems that once a Princess forgot to remove her rings as she stepped into her bath. Calling her cat, she slipped the rings over his tail, and tied a knot in it to keep them safe. So great is the royal pride of these fierce felines, that they have kept the knot through all the generations.

These photographs give one a sense of what decorative charm can be added to the home by selecting pets that through instinctive grace furnish living decorative motifs, actually from hour to hour, resolving themselves into pictures that touch the emotions as well as please the aesthetic sensibilities. And many other pets will accomplish the same miracle for you—blue-ribbon dogs, brilliant-plumaged birds, as the gentle lazy macaw, and of course cats of other breeds.

But the coloring of the Siamese is most beautiful. The best bred are buff, shading into sepia at the ears, nose, feet and tail. Their eyes are the pure limpid blue of aquamarines.

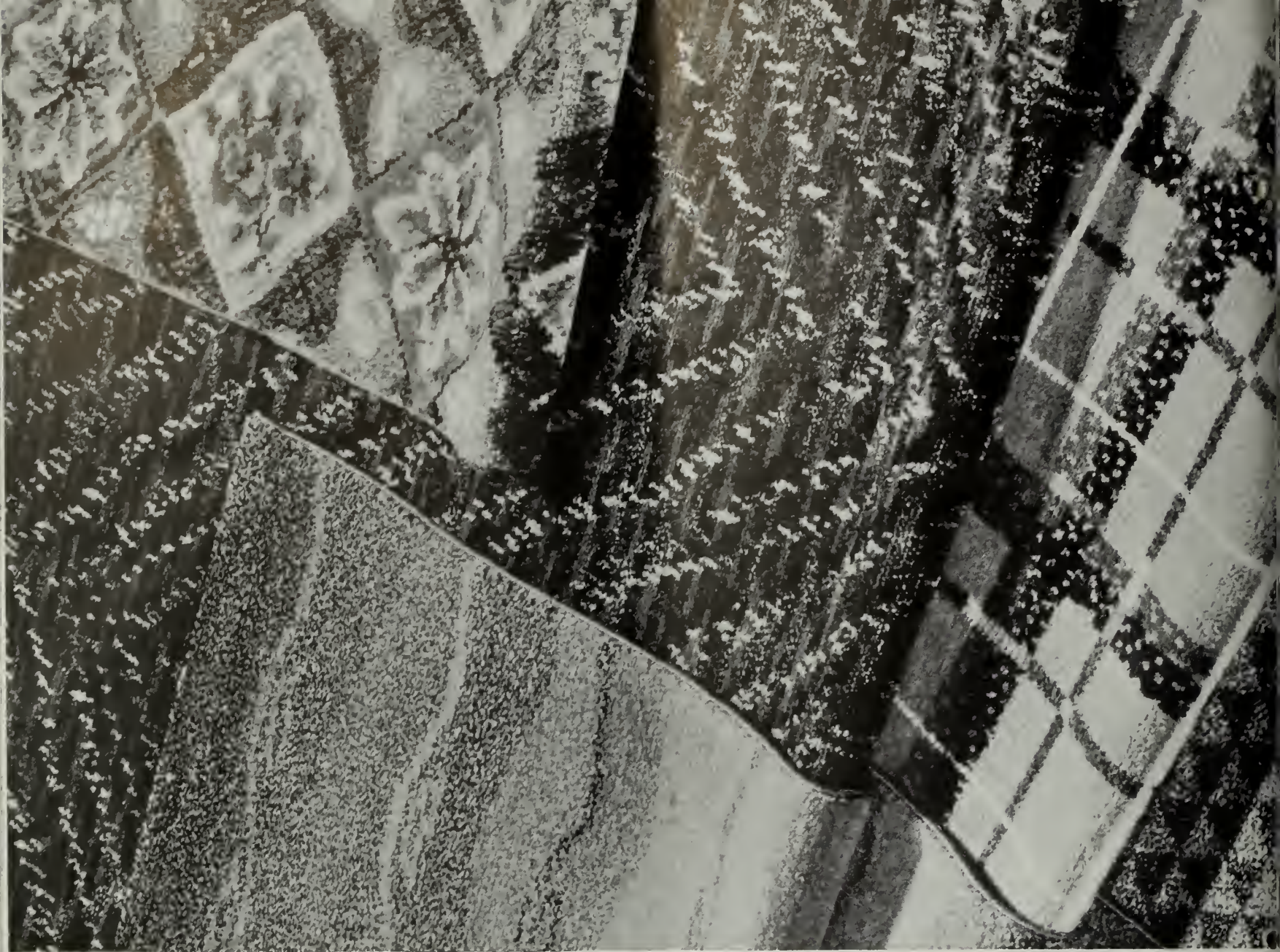
In the nursery His Highness loses most of his prestige, and his consort becomes the family's chief home-builder, protector—and provider.

And the kittens, of course, get more and more unruly as bed-time approaches in the nursery.



PHOTOGRAPHS BY THURMAN ROTAN FROM "FIVE CATS FROM SIAM," MAY LAMBERTON BECKER, AUTHOR. ROBERT McBRIDE PUBLISHING COMPANY.



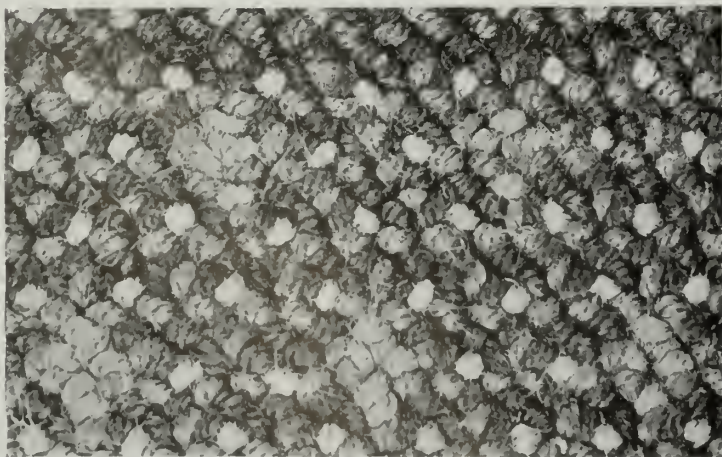


RUGS FROM THE LOOMS OF LUXURY

by Louis Goodenough

THOSE of us who are planning to make changes this fall in our floor covering are eager to get all the news about the new rugs and to get it as quickly as possible. We want to have plenty of time to make the right selection, to decide about shape and size and color, and to what extent we intend to go into something entirely fresh and novel. It is wise in making a change in rugs to look for

something new and smart, but to keep in mind the general decorative scheme of the house, so that the rugs harmonize with the existing plan of furnishing. It's distracting to enter a house and recognize what has been done in recent decorating. New rugs should make the home more interesting, pleasanter to live in, and not in any way seem to set a new standard which has not been carried out in all details.



A close up of texture as it is interpreted today. A rich, varying effect is given the ground with this technique. Bigelow Sanford.



A new ground effect which relieves the monotony of a large expanse of one color, in delicate tones. Alexander Smith & Sons.



According to the advance fall announcement, this season's rugs will specialize on *textures* rather than design and colors. Of course there will be some new designs, and in the very modern rugs colors will be used in a fresh way. But the model that all the rug makers and the sellers are preparing for the market and that householders will want to know about, are the "texture rugs." Texture, to be sure, has been used in the past to describe every rug, just as it has been to explain a certain quality in fabrics; this season, however, texture has become the label of the newest rugs, and denotes a definite type of weaving. These rugs are one color and without design or variation in tone. They are thick and flexible, woven in two depths of pile, the higher one forming a definite yet soft pattern. The colors most often seen are off-color white, light beige, a dusty ivory, and the deeper rich notes of blue, brown and mahogany. These rugs are suited to many types of rooms: to the ultra-modern, Colonial, Spanish, Classic-Modern, and almost to every variety of furnishing except such fragile decoration as the 18th Century French and English, the hyper-elegant Georgian and Colonial. They overwhelm the delicate 18th Century furniture and are not colorful enough for Colonial.

These plain rugs have been on sale for several seasons. They have come from Sweden, England, France and from American manufacturers, but they have been rough and shaggy compared to the present weave; and being heavy, they were difficult to keep as fresh as a good housekeeper requires them to be. The new texture rugs are not the same as the carved rugs, which will be shown in ARTS AND DECORATION next month. The pattern in carved rugs is cut after (Continued on page 49)



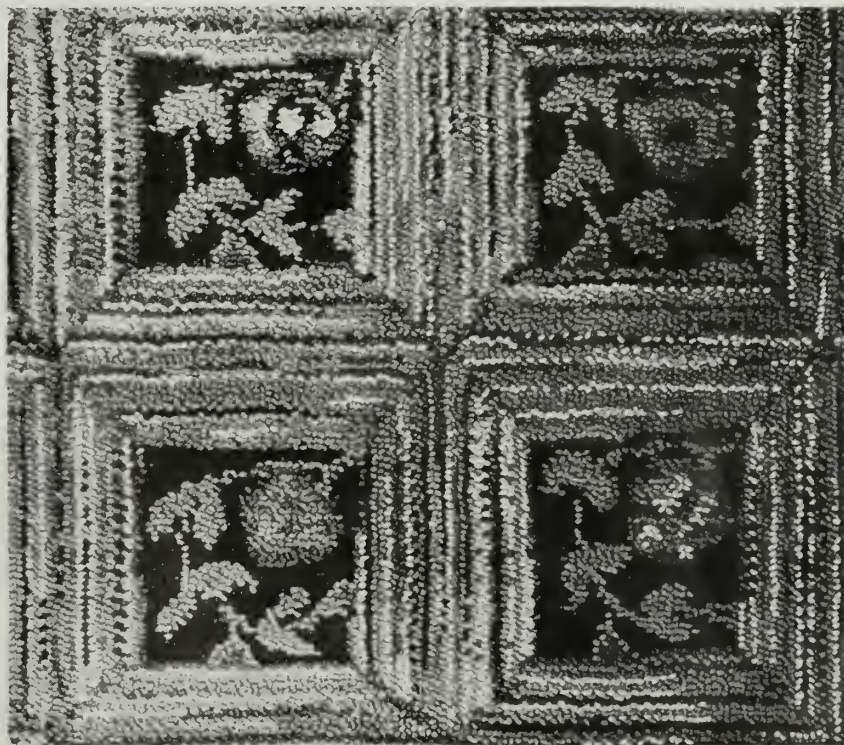
The whole gamut of texture, starting in the upper right-hand corner with Early American. This rug rests on the new Harris tweed effects where texture is simulated with color. This same effect is seen in the diamond check number. At the left is a nubby effect achieved by clever use of color. In the next, the texture is simulated. This rug has all the virtues of plain carpeting, but will not show marks of footprints or shading. From Bigelow Sanford.

Rich walnut shades are in the ground of this interesting Wilton rug. From Mohawk Carpet Mills. Shown at the right.

Upper right-hand corner. Carpeting made up into a rug with a heavy wool fringe running around it. The ground is in corduroy effect. From Hardwick & Magee.



Whirling scrolls in brilliant colors bring to mind the Victorian prior, for which this rug was conceived. From Bigelow Sanford.



The antique charm of hooked rugs is found in this one, with its ingeniously looped pile. Pastel shades contrast with brown ground. Bigelow Sanford.

NEWSPAPER stories and the comments of authorities give us no better assurance of emergence from the depression than the wealth of richly colored fabrics that are ready for use this season. Again we are struck with the influence of the timely exhibition of Italian Renaissance Art in London. Everyone has seen how it is definitely influencing fall clothing fashions; now we see it in decorative materials. Can anyone imagine being beset with a pinched and economical gloom in a sumptuous Italian Renaissance palace? Decidedly not! No more need we feel gloomy today in our homes, for the Renaissance colors in all their magnificence are a dominant note in new fabrics.

Irresistible satins, brocades, velvets and taffetas are waiting to grace the houses of today. No one need be concerned about possible incongruities. These fabrics epitomize the ease and elegance which we all claim as our right. In fact, it can be said that they were made yesterday for today, with a breath of the past and an eye to the future. Modern processes of manufacture have given us a diversity of fabric that even the lusty people of the Renaissance would covet. Modern ingenuity and skillful weaving have accomplished the work of adaptation in a highly satisfactory manner.

In colors, purples lead the list. The best are not too deep in tone, and boast a sparkle kindred to that in fine antique Italian velvets. Two of the smartest uses are in plum damask and magenta satin. Among the reds, maroons, scarlets and cardinals are taken for granted. They are supplemented by a new luscious Burgundy wine ruby, bright and stately Pompeian red, du Barry rose, and coral pink. In blues, there are royal and sapphire. Turquoise is another blue tone which is perfect with the new purples—and greens include emerald and bottle green. This last is at its best in plain satin. Then there comes the whole gamut of combinations and mixtures.

No one motif can be said to be characteristic of this year. How could it be with the wealth of Cinquecento designs to draw on! As a matter of fact, nearly any period design is available, including the modern—for one must admit that "the modern" is rapidly reaching the point where it must be classed as

Examples of lovely adaptations of the ever-useful flower motifs in damask satin and brocade and two plain fabrics. Above left, a Desley Fabrics offering of rayon and cotton damask; center, two-dimensional effect of mercerized satin inspired by Renaissance wrought iron work, from F. Schumacher; right, a brocade with stylized geometrical pattern brought out by H. R. Mallinson. Below, left, a wide wale corded upholstery fabric, F. Schumacher; right, a deep brown matelasse stitched in gold threads, offered by H. R. Mallinson.

A group of new heavy cotton fabrics strongly suggestive of hand weaving appropriate to Early American settings. Top left, heavy plaid, from F. Schumacher; top right, two textured damask with dashes of chenille yarn, offered by Cohn-Hall-Marx; bottom left, a Schumacher jute upholstery fabric; bottom right, a rag rug weave presented by F. A. Foster.

MODERN LEGACIES

Sumptuous Fabrics Which Bring

by Virginia



OF THE MEDICI

Memories of the Italian Renaissance

Pegram



PHOTOS BY VON MIKLOS



a period. A few motifs, however, are worthy of special mention, such as lovely fern fronds, oak, maple and laurel leaves, feathers and quills, and of course, printed and woven flowers from enormous semi-naturalistic roses to diminutive lilies-of-the-valley; some patterns are more stylized than others, but there is enough variety to suit any degree of formality.

So you can see, anyone who is going to decorate a house or room this fall is in for a lot of fun. A decorator said to me the other day:

"I hope to goodness someone asks me to do an 18th Century or a Georgian room pretty soon. The possibilities are dazzling."

"I should think they might be," I commented. "How would you go about it?"

"Just imagine some of those new damasks—deep plums, deep ruby like Burgundy wine, Pompeian red! One combination I want to use is a powder blue with the Burgundy. That would be sophisticated, to say the least.

"Then there are the use of rough yarns like bouclé and ratine in combination with smooth, silky yarns which give an antique or hand-loomed effect that I think accounts largely for the rich look of the materials. Small patterns are ingeniously handled by raising them from the background to look as if they were etched out of a smooth lustrous surface. I noticed that damasks with large patterns have the design in smooth yarns and the background of coarser ones. They use flower patterns too, so that they look like velvet against satin, and others are developed with touches of metallic threads which you can easily realize add a delectable touch of luxury.

"I couldn't help but think of how engaging a room of Queen Anne pieces would be with plum or egg plant hangings; or better yet, bottle green and rose. I should say the material ought to be self-colored; that is, the pattern should contrast with the background only through the weave and not by a two-color combination.

"There is a really new note in the linens," she continued, "which, by the way, have never been lovelier. I'm thinking of the flower patterns where large hand-printed bouquets are arranged down the middle of the width of the material. If they were hung to pull across window openings at night (Continued on page 50)

Two velvets and a damask, among the season's loveliest drapery materials. Left, cotton velvet etched to create a tree-bark effect, from Atkinson Fenlon; center, a widely spaced chrysanthemum motif in silk damask presented by F. Schumacher; right, corded velvet with etched-out large plaid design printed in contrasting color, introduced by Sidney Blumenthal.

Colorful and dashing hangings of mohair, cotton and chintz for the informal room. Left, butter yellow mohair printed in sepia with a pattern of calla lilies, created by Waverly Fabrics; center, fern frond motif in white mercerized cotton on white cotton, presented by Cohn-Hall-Marx; right, deep blue chintz with hand-printed pattern of orchids from Waverly Fabrics.

THINKING AHEAD FOR CHRISTMAS

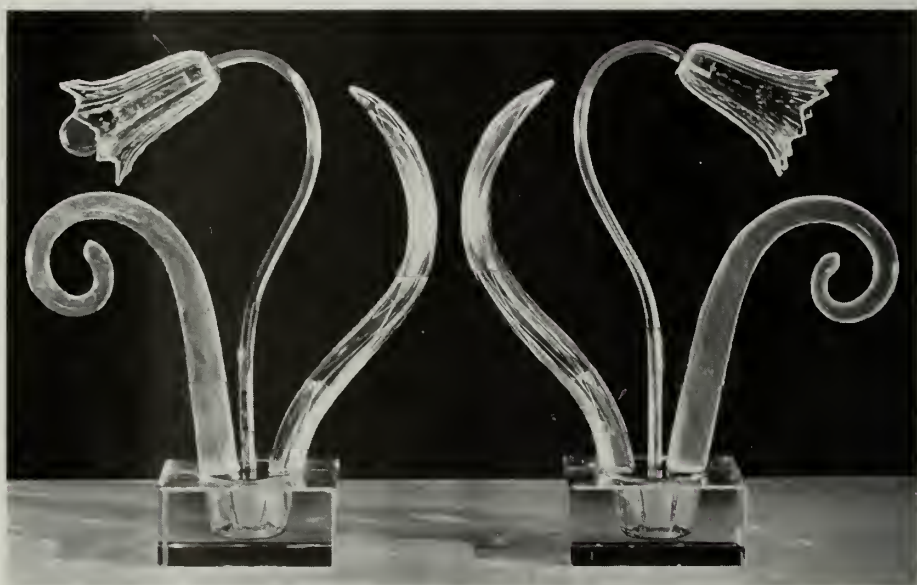


These jewelled vases come in wonderful colors—in green on crystal, rose on crystal, and other translucent combinations. *Pitt Petri, Importer.*



Rare treasures from Yamanaka. A bowl filled with ivory violets, and grouped near, two graceful ivory birds and a little peacock with trailing tail. Exquisite used as a table decoration.

Flower centre-pieces in crystal are among the season's novelties. These single crystal lilies with graceful leaves are especially suited to the modern bakelite table. *Pitt Petri, Importer.*



Unusual jewel and metal smoking gadgets from Yamanaka. Ashtrays in pewter and bronze, Pekin enamel, soapstone and rose quartz.



This little baby Pan with a collection of reeds on which he is playing is shown in delicately tinted porcelains. One of the very unusual new presentations of the season. *From Jenssen.*

This dining-room is from the new southern
HOUSE of YEARS



W & J
SLOANE

FIFTH AVE. AT 47TH
 NEW YORK

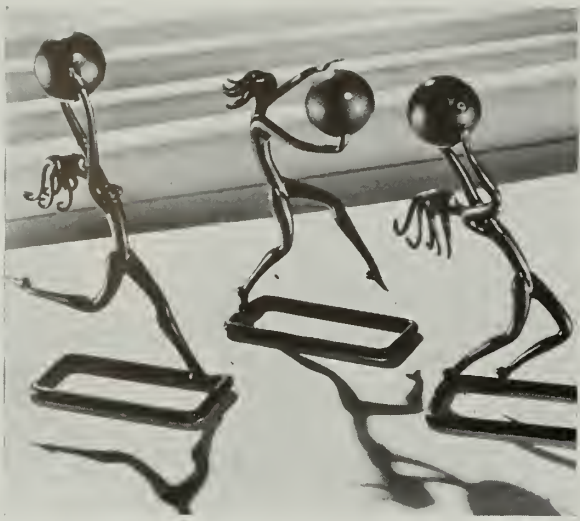
That fascinating house complete within a store, Sloane's House of Years, has just been remodeled and redecorated in the style of a charming southern country house. The dining-room combines slate-gray, off-white, spruce-green, and accents of chartreuse, with mahogany furniture in the traditional 18th century style. Each piece is adapted from a fine old original, and made in the Sloane workshop. *And each has been especially priced to make it an attractive "buy."* Sheraton dining-table, \$80. Chippendale chairs, \$24.50 and \$29.50. Chippendale serving table, \$48. Chippendale china cabinet, \$140. Carpeting, \$3.95 per sq. yd.

*This alcove—→
 is from Sloane's Budget Floor*

This dining alcove, typical of the smaller apartment, has one of those prized Sheraton mahogany drop-leaf tables, seating eight, \$65. The chairs are Duncan Phyfe, \$22 each. Despite their low prices, these pieces are also made by Sloane under the supervision of the Designing Staff. The Smaller Homes Shop is full of such examples of charm and quality, no higher priced than "just furniture."

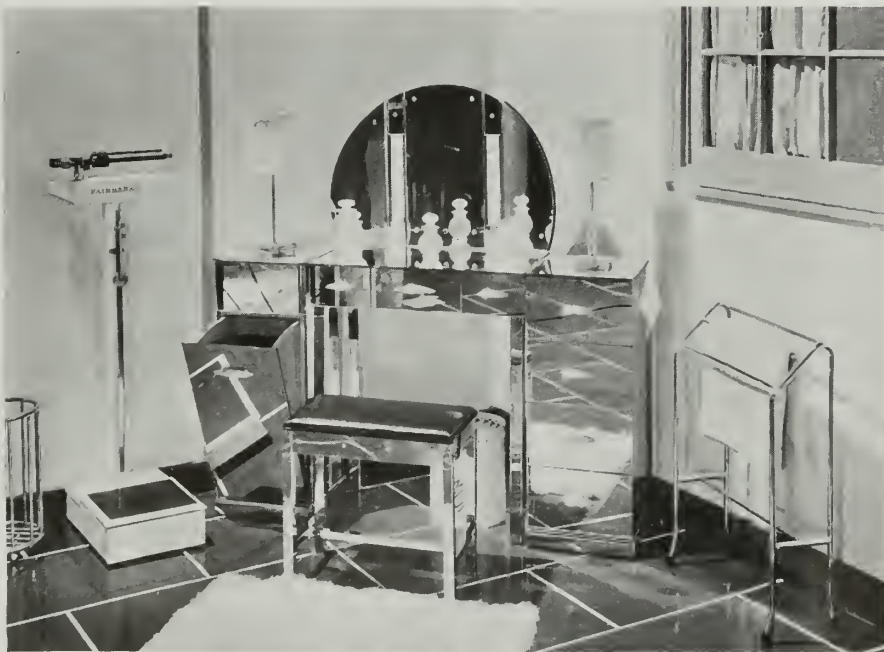


BUYING IN TIME FOR FOREIGN GIFTS



These fantastic little dancing figures are of black glass. They are evidently combining dancing with ball-playing, and are for table ornaments, or to be used in groups in cabinets or on mantels. *Carole Stupell.*

Some of the new aluminum pieces, which are not only interesting in form, but extremely practical. Some of these aluminum pieces are inlaid with brass, and others with brass and copper. This is a new note, and the pieces are not expensive. *Hammacher Schlemmer.*



This vanity table features particularly well in the handsomely fitted-up bathroom. The table is of bakelite, with chromium trimming; and the hamper at one side in place of drawers is a great convenience. The bathroom bottles are clear glass with silver letters, and the lamps have glass bases with pleated shades in any tone to match the decoration of the room. *Hammacher Schlemmer.*



At the right is a new chromium thermos ice-tub with tongs. This was designed by Mr. Schlemmer himself, and is one of the very handsome fall pieces.



There is a great vogue this fall for groups of metal on glass, to be used in a decorative way. Those shown above come in metal with handblown glass. They are extremely alive and amusing. *From Carole Stupell.*



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At the left, a gold-leaf design of flowers painted on a mirror, and finished with a white shadow-frame. This is one of the new wall decorations especially for bedrooms. *Mary Ryan.*

This is an entirely new idea in cedar-lined chests. White wood in classic design. *Mary Ryan.*



The flower vases shown above are of crystal cut-glass. These are very sumptuous in appearance and suited to large and showy bunches of flowers. *Pitt Petri, Importer.*



The same cedar-chest shown closed, when it can be used as a window seat or at the foot of a bed. *Mary Ryan.*





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Wallpapers

(Continued from page 33)

Some of these designs are hand painted. There has also been a revival of the so-called fabric papers made in imitation of beautiful silk and textile weaves, and the Chinoiserie that lend themselves so charmingly to an eighteenth century English room.

Panel papers, procurable in strips, are also featured, both in copies of old patterns and in new designs. These are especially adapted to dining room, hall and foyer walls to enhance the feeling of space.

The effect of wallpaper, as in any other feature, depends upon how it is used. If wisely selected, the modern can quite as appropriately serve as a background for antiques as a traditional pattern, for a combination of styles is often more pleasing than a strict adherence to one. Wall covering rarely exercises the same appeal as the furniture and other objects in a room, yet, however attractive they may be, their charm is nullified if the wall coverings are unsuitable.

Our choice in papers, now, fortunately has a much wider scope than in former generations. With this advantage, when the treatment of a room has been determined, it is possible to find, invariably, a wallpaper in design and colorings that will blend into a perfect background. Imperial is stressing papers that have a ceiling paper of corresponding simplified design so that the entire room may tie together, so to speak.

Another advantage in wallpapers at the present time, aside from their decorative value, is their washable and cleanable qualities. The American papers practically all have this finish which may be cleaned by the simple method of washing with soap and water. Even in the instance of the delicate flower designs that are found in the papers so much used in houses of the early American type, they are immune to water and can be easily cleaned. This durability has proved another impetus to the use of wallpaper from the standpoints of both convenience and economy.

One unfailing rule in the selection of a wall covering is to decide first whether it is to be the main decoration of a room, or the furnishings and rugs. If it is to have precedence, then all other patterns in rugs, furniture and hangings should be

kept in a lower key. In fact, if the walls are particularly active in design, solid toned furnishings are preferable to avoid a busy room.

The bathroom, however, has special license, for here we have grown accustomed to wall decoration somewhat bold in character, with the motif accented in the pattern of the towels and in the accompanying furniture. Some of the manufacturers, such as Thibaut, are not recommending that especially designed wallpaper be used here but rather that any pattern that might be introduced in the adjoining bedrooms be applied to the bathroom, as well, with the surface glazed.

The nursery is another room where the wall covering predominates, and admits of much activity of design, with the furniture showing only a simple but consistent decorative motif. What a boon washable papers have proved here, withstanding as they do, for years, the imprint of tiny fingers and impromptu drawing.

As to the prevailing trend in wallpapers, generally, the florals now reflect softer colorings and more widely spaced design. They no longer show the brilliant all-over patterns. Simplicity and elimination have been noticeably exercised by the designers in these.

The bird-motif, also, when introduced at all, becomes equally unobtrusive and no longer depicts some unknown tropical specie with a borrowed tail from a parrot or pheasant, perched amid a tangled mass of brilliant flowers.

Stripes, as well, have a new rendering in being horizontal rather than vertical, although the latter still obtain for certain types of interiors, such as the Federal, Empire and Regency, with possibly an added winding scroll or intervening motif.

Dots have retreated and more popularly appear as a background for a flower or geometric motif, rather than as a complete decoration.

Scenics are still as much in demand as ever. To meet this, many new patterns have been introduced by the manufacturers to take the place of the old hand-blocked papers, which are necessarily more expensive. Colorful flower groupings such as Lloyd is showing, that can be applied to a plain washable wallpaper surface, simulate the effect of the scenic, can be placed where desired, as they are sold as separate cut-outs.

Unscientific Gardener

(Continued from page 18)

feet and up two feet, the edges just reaching the surface of the ground. Nail another piece of chicken wire across the top after you've planted your tulips in the Fall, and take the top wire off when they begin to come up in the Spring.

That's for an all-tulip border. If you're just planting them in clumps in your flower beds, try for planting them in a wire basket (the ten-cent store variety).

Iris:

Beside me is an iris catalogue in which the prices range from three for twenty cents to sixty dollars each. (Prices are for roots—you can be impressive and call them rhizomes if you like.)

Now the three for twenty cent iris are not good enough. They're varieties the grower has decided to abandon for one reason or another, but the sixty dollar ones are pretty unnecessary. As I didn't know when I began gardening, the most expensive doesn't mean the best, it just means the newest and rarest, of which of course the grower has the smallest stock on hand. You can get excellent tall blue or white iris, for twenty-five or thirty cents apiece. And *don't*—if you live where the winters are bitter, get any iris—or anything—marked "fairly hardy." All the reputable houses lean over backward in honesty. If they say "fairly hardy" you're supposed to have sense enough to know that means a few light frosts won't kill it. It doesn't mean it will survive in ground that's going to be frozen two feet deep.

Iris, the fine thing, will spread. You'll have to plant six roots together, to get any mass effect your first year, but two years afterward, you'll be dividing your original clumps and making two or three of them. I like tall white and dark blue irises, mostly. If you like paler blue and lavender—there are plenty of those, too. Two dozen iris are a good start, fifty gives an immediate effect of splendor. (These are all tall.)

Whites: June Bride, Alabaster, Venus de Milo, White and Gold, San Francisco, Beau Ideal, Dorothy Dietz, Alameda.

Dark Blue: Andante, Germaine Perthuis, Blue Velvet, Sir Michael, Duke of Bedford.

One lighter blue that's lovely is El Capitan.

Most of these cost twenty-five to thirty-five cents. The most expensive, Venus de Milo, my favorite white, was a dollar.

I think it's much better to get six each of a very few varieties if you are budgeting, than one or two of a good many kinds.

All these varieties are the Spring Iris (beginning to bloom in my climate at the end of May as the tulips are finishing, and going on through June). They're called either bearded or German iris. The Japanese iris are something else again. They are always in bloom in my garden for the Fourth of July. They're magnificent wide petalled flowers. Plant them in the dampest part of your garden or sheltered a little by bushes from the most blazing sun. Start with a few and see whether they do well in your garden. They aren't quite as infallible as the bearded kind. I don't have named varieties, just got purple, white and orchid color from my nurseryman.

Peonies:

Absolutely my favorite perennial, without doubt what I would choose if I could only have one flower in a garden. Fragrant as a rose, grows in any half-decent soil, magnificent flowers, and when they're done, handsome glossy bushes through the season. I know that sounds like an advertisement. Buy all the peonies you have room for—spend as many pennies on them as possible, and you'll never be sorry.

I now have nearly two hundred clumps—but I began with something like this: Baroness Schroeder* (rose type, white in color); Felix Crousse (large brilliant red); Reine Hortense (pale pink); Karl Rosenfeldt (deep crimson); Sarah Bernhardt (rose). And if your local nursery man has some peonies he sells as pink, white, or red, don't spurn those... And get some of the Japanese single, with gold hearts.

Delphinium:

The tall blue spikes begin to bloom just as the iris finish. Plant behind Madonna lilies if possible (I'll get to Madonna lilies in a minute). They're better and better for three years usually, then for some reason they go to pieces and one puts in a few new ones, usually. Get roots, of course, not seeds, which take forever and some expert care besides, to come to bloom. Get any color you'd

(Continued on page 54)



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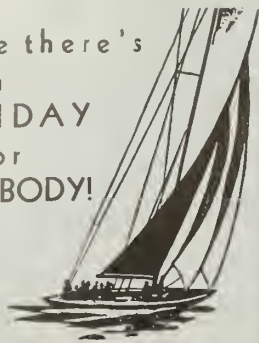
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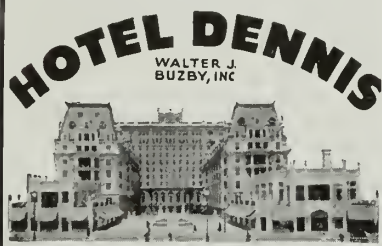
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Silversmiths of New York

(Continued from page 23)

doubtedly influenced by the return to earlier styles of interior decoration. While it cannot be said that the earlier eighteenth century dinner services are directly related to the contemporary furniture, our designers have made certain adaptations, which allow some of the modern reproductions to manifest an affiliation with the furniture of the dining room.

This correlation first appeared definitely in the later eighteenth century with the introduction of the neo-classic styles of France and England, when the shapes of the silver, as well as those of the porcelain and types of applied decorations, were based upon the architectural interiors and accompanying furniture. The consistency of design between the silver and furniture of the Queen Anne and Chippendale periods, also, is especially evident.

Consistently adhering to tradition, the Georgian dining room therefore, calls for silver of similar origin, such as candlesticks, peppers and salts, trays and a tea service. A covered urn or beautiful old soup tureen is also important, as it lends itself so appropriately as a center table decoration either with the cover or without, when filled with flowers.

Where an old tea service has been divided among different members of the family, through inheritance, so that there is but one piece allotted to each heir, a complete service can be supplied by reproduction, and is often done to preserve the sentiment of family possession.

These old pieces can readily be identified as to age and value by their markings. These were established in England at the Silversmith's Guild, when the silver workers of Scotland, Ireland and England brought their pieces to be tested for quality and stamped with the Hall marks specifying the date, city, maker, and the quality required by law. The silver of inferior quality was immediately destroyed.

When the high ideals and extraordinary skill of the Guild workers are considered, therefore, it is easy to understand why silver made by them has passed from one generation to another in England, as a cherished portion of the estate, itself.

Whether it is possible to obtain the old for the present day

dining table or the expenditure entailed makes it necessary to select a reproduction, the reputation of the maker is of great importance in giving the assurance of authentic design and artistry, as the signature of an artist would affect the value of a painting.

Few accessories of the tea table rank in attractiveness with an old silver service. Among these the first tea pots assumed either the dome shape of the contemporary chocolate pots or the small melon shape of Oriental porcelain models. Later the oval fluted pot, chased in classic design became popular. As cream was not used in tea in the eighteenth century, the earlier tea pots were not accompanied by the cream jug, which later, together with the sugar bowl, hot water kettle, waste bowl, and tray formed a complete service.

The likeness to English shapes will be found in most of the Irish silver which is so rare and so eagerly sought for today. There is a severely plain design or those where vertical flutings are the only decoration, as in the early eighteenth century English silver, as well as the restricted use of engraving on larger surfaces, such as salvers and the application of fairly heavy mounts. But even here there is a difference, for in the English pieces, the mount is generally gadroon, while usually a more rope or cable-like effect denotes the Irish.

One feature peculiar to Irish jugs and similar pieces with handles is the use of the harp outline, such as in the creamer, illustrated. Their love of natural objects expressed in the design combined with the native temperament and love of poetry are outstanding in the style of Irish ornamentation as noted in the decorations of their so-called potato rings—really dish rings, as these were used to support the soup bowl, wooden potato bowl, glass desert dish as well as the punch bowl, in early times.

Sheffield, closely affiliated with eighteenth century English silver, offers a wide choice of practical accessories for the table that are necessarily less expensive yet are consistent with good taste. Sheffield comes within this category because it consists of solid silver applied to a thicker copper base. To distinguish it from the more valuable pieces, made entirely of silver, the name of the town in which it was invented was added. Hence, today, it is

known as Sheffield, rather than Sheffield plate.

As a popular selection in this, the wine cooler is much favored for flowers as a most impressive centerpiece. Trays of all sizes are also much in demand, likewise candlesticks, hot water stands with three or four containers, so invaluable for the buffet supper or English breakfast; double vegetable dishes, toasters and wine tasters, that make attractive ash-trays.

Since the pioneer silversmiths of America laid the foundations on which this great industry has been established, no other art or craft has a more interesting development. The work of the American silversmiths of the seventeenth and eighteenth centuries was of the period when purity of form, sense of proportion and perfection of line were preferred to elaborate design. As the Colonists prospered and the demand for luxuries increased, silversmiths appeared in many sections and began to melt the coin received from the West Indies in payment of Colonial products, and hammer out the precious metal into useful shapes.

Nearly all of the early silver was made in New England and New Amsterdam but none in the southern colonies, where the rich planters preferred to import their plate from England and where they often sent their silver to have it melted and remodeled, in the latest "style."

Chief among these early American craftsmen was Paul Revere, who learned his craft in his father's shop. He was an ardent patriot, leader of the Boston Tea Party, Major and Lieutenant Colonel of a Massachusetts regiment, and when not on duty, hammered out and engraved silver, which ranged from tankards, porringers, tea pots and spoons to gravy boats, such as is illustrated here in a notable example of his work.

Tankards and cans, rarely large size mugs, with ear shaped handles, which we find today, are reminders of the time when a copious consumption of flip, cider, rum, wine, toddy or punch promoted good fellowship at business and social functions alike. These predominate in such examples as have come down to us with the rare little tea pots, bell, pear, oval or octagonal in shape, with pine cone finial, denoting hospitality. Porringers are other types

(Continued on page 56)

The New Rugs

(Continued from page 37)

it is woven, the very deep pile making possible a greater detail of design, though they are made in one color.

The earlier texture rugs are flat-surfaced and varied in height of pile, but achieved much of their distinction through a varied use of color. Shadowy effects such as are found in the real texture rugs are produced by the adroit use of one tone in two depths.

The designs in the first group of modern rugs vary, the tweed effect is secured by small, all-over pattern; diamonds, triangles, pin dots, chevrons and herringbone effects are so shaded that a great richness in floor covering is obtained. These are really plain carpets or rugs, but without the objection of the old-fashioned plain fabrics, which show footprints so badly, and are only for homes staffed by servants.

Manufacturers are preparing some very subtle textures suitable for more pretentious rooms: in the main, however, robust textures with bold designs will be stocked most largely. This heavier type of rug is particularly suited to Tudor, Jacobean, and antique Spanish. The lighter patterns are adapted to Provincial and early American settings.

There are also the new flat weaves in the market. These rugs have the technique of the old-fashioned rag floor covering, with its crisscross ridges of cotton or wool held in place by heavy lengthwise threads of cotton and linen. Sometimes the basket weave, under and over, is employed. There are no designs in the group, pattern interest being achieved by bands of alternating colors. In some of these rugs woven in one color, only the natural linen threads form a vague pattern.

A third group of rugs is woven with an uncut loop, which gives a variation of pattern that is new. Not wholly novel, however, because you do find rugs with the occasional uncut loop in old floor coverings of the Provençal type, also in the antique hooked rugs where the loop is quite long and rests on the surface of the rug. It will be the vogue this fall to use the old-fashioned hooked rug all-over design with some of the gayest modern colors. You will see combined coral, turquoise, shrimp and

other curious shades of pink and green.

For the more luxurious floor covering, there are the "washed fabrics," which does not in the least mean what the word would indicate. Modern rugs, especially fine Oriental rugs, in the process of what is called "washing" are given a chemical bath which takes out any crudeness or newness and leaves only delicate shades and soft nuances. This renders such a rug appropriate with fine antique or more elegant modern furniture.

The "scatter rugs," on the contrary, mean exactly what the name implies, small pieces of good rug weaving which may be used on wood floors or over a one-toned carpet which covers the entire surface of the room. In brilliant colors, they are in striking contrast to the plain carpets of dark blue, black and brown. In light designs they are appropriate for bedrooms, or wood-surfaced hallways: a number of these rugs in gay and appropriate colors will do much to freshen any room that is covered in a one-toned somber carpet. If the room is further to be renovated, match your little rugs with new bright draperies and sofa pillows. These changes will not be expensive, and quite give the effect of a room that has been freshly and thoughtfully refurnished. In addition to the bright colored scatter rugs, they sometimes carry small all-over designs, and occasionally are manufactured in one color, in the thick two-pile effect. There are some new color combinations in this fall's rugs and carpets, which add the much-desired fresh note to fall decoration; for instance, wine and brown, dark brown with green or dark brown with burgundy red. These deep, rich notes are suitable with furniture in both light colored woods or the darker tones of oak. With the blonde woods such as maple, pale walnut and the fruit woods, beige is still used for the rugs, sometimes combined with pale blue, coral, or lemon yellow. These colors are usually seen in bars or groups of bands, not in patterns. Next in popularity to the browns are the various green tones, from chartreuse to bottle green and sometimes including a yellow jade green. Hunter's green is combined with black and white, olive green with red, and turquoise and

(Continued on page 51)

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Legacies of the Medici

(Continued from page 39)

the result would be a series of gorgeous panels that would need no assistance from any other kind of decoration. I think people will find them a welcome change from the all-over medallion designs."

No one needs to be confined to damasks as far as textures are concerned, because, interestingly enough, a great many satins have been woven in the same way. Those that are not in the antique manner have a slightly pebbled surface so handled that they give the effect of hammered metal. And then, many of the heavier upholstery satins have an occasional coarse nubby yarn coming to the surface.

Other materials having interesting surfaces somewhat like the hammered metal satins are the cotton velvets—not to be confused with the familiar velveteens. In an accompanying illustration there is an example of the tree bark surface, while still another treatment is tiny raised white flakes all over the surface of a smooth deep blue pile. Some of the best velvets this year have been woven in two colors, such as bottle green and white, so skillfully that the effect is of frost on leaves. Then there are the iridescent or two-toned schemes, the printed patterns and those that have the pattern definitely cut out of the soft pile; in other words, cut velvet, which the old Italians did so beautifully.

In striking contrast to the more formal damasks and satins are the fabrics that must have been designed with an eye to the Early American home. It is obvious that in many cases rag-rugs, home-spun table cloths and coverlets are the sources of inspiration. I was particularly eager to hear what a decorator thought of the new offerings, so I put the question to my friend.

"It is probably entirely fitting," was her comment, "that the new cottons are perfect for Colonial houses or rooms, since cotton itself is a typically American textile. In all the materials I've seen I'd say that texture is the most interesting feature of the new fabrics. I like the way the coarse yarns, which look as though they were hand-spun, are used to bring up the pattern, and the way intricate weaves have been used to develop backgrounds. I'm sure it's going to come as a welcome surprise to many people to know that with these new hangings

they can forego chintzes for a while. It has become the smart thing in decorating an early American room to surround the furniture with a setting fairly modern as to color. Can't you see how perfectly some of the new cottons will set off maple furniture? The rough textures make you think of hand looms, but the designers have prepared color combinations that give the right modern touch.

"Some of the pieces I've seen are two-color plaids combining hunter's green with white, and deep blue with yellow. But the very newest things are the rag-rug effects. They are admirably made with heavy twisted yarn which looks as though it is full of knots. Like rag rugs, they come in excellent vari-colored combinations. The one that struck me most pleasurably was a pale gray, wine red, yellow, and black mixture. I ran across a more formal heavy cotton with the pattern of tiny leaves woven in mercerized yarn and raised against a dull background. The effect is one of all-over embroidery."

Perhaps the reader who has a completely modern house has begun to despair of new and appropriate fabrics for the contemporary style after having read so far. But in spite of the sweep of the Renaissance influence, the modernist is by no means forgotten. There is no reason to suppose that the designs and colors typical of the people of the Renaissance, who were among the greatest modernists of history, cannot be adapted to another changing age. After all, the Fifteenth Century artists didn't confine themselves to a few rich reds, greens, blues, and yellows. The pervading note was that of richness and elegance in every detail, and this characteristic dominates in the new fabrics. So there is nothing about these new hangings that is incompatible with severe or pure modernism.

In view of the luxuriousness of the colors it is not hard to imagine a heavy corded fabric, a plain two-toned taffeta or a heavy cotton, handsomely textured, which would grace the simplicity of the ultra-modern room. Of course, the definite period patterns would not apply here, but that need not prevent anyone from using one of the deep colored satins shot with silver threads; or a soft and lustrous cotton velvet with a frosty white nap over lime green; or a textured damask which has dollar-sized dots of yarn with dashes of chenille.

There are two modes of decorating that hardly seem to need comment in the face of all that has gone before, because their use of the new materials is almost too obvious to mention. First, is the early Italian style. Your imagination will leap ahead of any suggestions that could be made here about the uses of the new textiles. And the non-conformist on period is in for a field day, or rather, year. If any of you have been waiting for something more luxurious and brilliant than has been available heretofore, for a hanging or furniture covering, now is the time to satisfy that longing.

Just a word about the smartness of flower patterns. The trend is to avoid a printed or woven design which is large and covers the background fully. The smartest patterns have widely spaced motifs with plenty of background showing through. For an all-over pattern the most accepted treatment will be the use of little leaves, flowers or a geometrical pattern.

And last, but not least, the utilitarian considerations. One may ask, "They may be handsome, but will they clean?" A pertinent question. Many of the fabrics combine synthetic yarns with cotton, wool or silk. Practically every good shop will show you these with some type of manufacturer's guarantee. The heavy stuffs are represented as being cleanable with absolute safety, for much effort has been successfully expended by the dyers and chemists to provide colors which will not fade under normal conditions. Most of the cottons and linens will accept frequent tubbings with equanimity.

Perhaps during this next year we are going to learn what it felt like to be a Medici. At least we can be just as colorful, and a good deal safer!

Merry Christmas!

Your Christmas shopping begins with our next issue—the November ARTS AND DECORATION. It will be in your hands the last week in October which is just in time to help you make your plans and do your Christmas shopping early.

Many pages of our November issue will be devoted to gifts you can give the rooms in your home. And there will be many beautiful objects ranging in price to suit every bank account.

The New Rugs

(Continued from page 49)

emerald with pure black and white.

Turquoise blue is found in the deep pile rugs, and beautiful with furniture made of light fruit wood. In fact, blue will come back very strongly this fall, not so much the deep blues, but the strong middle shades, turquoise, and that blue of the Riviera sky. Mid-night blue, of course, will continue to be associated with fine Federal and Colonial furniture and goes well with modern furniture in grey tones. Deep red is also coming back for rugs and carpets, notably that distinctive tone called burgundy, which combines well with browns and black. It makes, too, a very good floor covering for furniture entirely of the light woods. The paler shades of red will also be seen occasionally.

Such colors as peach, du-Barry rose, and desert tan are a picturesque note in rugs, but they must be selected only after careful study of walls, furniture

covering and hangings. They seem especially adapted to bedrooms, provided the color scheme demands such tones. Coral is particularly lovely in an all white bedroom with the new colored fur rugs. A white room with coral draperies and coral rugs, or with lemon yellow draperies and lemon yellow rugs, would be inexpensive and enchanting.

The plain colored carpet for covering the entire room shows a return to grey in both slate, French, and light, misty grey. There are also plain carpets in that dusty tone off white and in bluish shades. These are, of course, suited to rooms decorated in very delicate tones, in Early American bedrooms or French period rooms. There is less white than last winter in plain carpets or in rugs, and vibrant colors will be more generously used. Yet, when it comes to the appropriate colors for rooms in delicate schemes of decoration, we must use our own judgment, and not have bright rugs merely because bright rugs are fashionable.

Personalities in This Issue

IN HER spare time—when not busy in her garden—**Ursula Parrott** is writing novels and short fiction. Scarcely a month goes by without her name on the cover of some standard periodical. She was born in Boston and christened Catherine Ursula Towle, which partly explains her complete knowledge of the people who live in her stories. Perhaps her most famous book is "Ex-Wife" which was published anonymously.

Wayman Adams, the artist whose portrait of Jonas Lie is reproduced in this issue, is a member of the National Academy. He was born in 1883, in the Hoosier State of Indiana, and after preliminary study in this country, continued in Italy and Spain. He was a pupil of the late Robert Henri, and has painted a long list of celebrated persons.

Oswald Hering, is an author of several books. One of them is "Designing and Building the Chapter House," which is the only book yet written on the planning and construction of the Greek letter fraternity house familiar to the American campus. One of his more important architectural achievements is "Trail's End" built for James M. Cox, former Democratic candidate for the presidency.

Mary Fanton Roberts has edited *ARTS AND DECORATION* Magazine, except for two years, since 1925. Prior to that she edited and created *The Touchstone* and *Gustave Stickley's Magazine*, *The Craftsman*. She was with the Condé Nast publications for two years, and likes editing better than any other form of activity. Outside of the office she loves camping and canoeing, music and housekeeping.

Edward Longstreth is the author of "The Art Guide to Philadelphia." For many years he has been a contributor to the leading publications on art and decoration. As a species of literary chameleon, he has varied editorial experience with radio, having written four famous radio programs. He lectures on literature and art and his book "What'll We Do Now?" set a vogue in entertainment.



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IN FUTURE issues of *ARTS AND DECORATION*, our table of contents will be largely dictated by the needs and desires of those we serve. Latest and most authentic information on all matters pertaining to decoration, both interior and exterior, will show the finest American homes both indoors and in the garden. Application of architectural design to residential problems will be demonstrated by using the finest estates for examples. Antiques and the work of ancient craftsmanship will be presented, and amplified by the newest modern expression of art in industry. When you, as our reader, find a need not supplied, a wish not fulfilled in our contents, write and tell us so. In the broadest interpretation of our title we aim to serve and entertain you to the utmost. In cooperating to make *ARTS AND DECORATION* your magazine, as useful for you and as entertaining as possible, we must count on your frank comment and constructive suggestions. With your help, *ARTS AND DECORATION* will be the leading publication in its field, a source of latest information, an inspiration to achieve the fullest possibilities in good taste and the art of gracious living.

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NOVEMBER ISSUE

With Christmas shopping just around the corner—or should we say counter?—the next issue of ARTS AND DECORATION will tell you about the newest and finest things suitable for gifts.

We hope you will not expect to find nickel-plated icepicks, and hand-painted covers for paper match boxes, for nothing like that will be found in this issue. But if you want to find the newest and best in design, and the finest in quality and

good taste, our November issue will devote an emphatic lot of pages to make a large and fascinating display from which to make your selection.

The November issue will also cover the entire field of arts and decoration, from furniture to fabrics, from interior decoration to art in industry. But our special feature will be displays of articles that will make unusual, novel, and desirable gifts to give your family and your friends—things they will be glad to have and make their Christmas, as well as yours, happy.

FUTURE ISSUES

Our plans for ART AND DECORATION are made a year in advance, and we would like you to know the sort of thing you can expect to find every month in this magazine.

Each issue will contain a collection of distinguished rooms which have been selected for your attention by famous architects and decorators. Their comments on the rooms they select will be included in the form of cameo interviews. Study every detail for they will be full of new ideas and suggestions you can adapt to your own uses.

Another regular feature will be an informal narrative describing the experiences of celebrities in connection with their own homes and written by them.

There will be a biographical page of some personality well-known for achievement in the field of decorative arts and crafts.

"Perpetual modernness," said Emerson, "is the measure of merit in any work of art." It will be a measure for ARTS AND DECORATION. Each issue will contain an article that has news in our field so that you may keep informed of the latest developments and trends in arts and decoration.

In all issues there will be practical suggestions both for the inside and the outside of your home, and the construction of the house itself; these may include such entirely different materials as roofing and chintzes, wrought iron and china.

In each and every case the articles will be written by authorities on their subjects, so that you can have confidence in the information you will find on our pages. At the same time the editors will pay as much attention to the literary quality of the articles as to the pictorial illustrations, so that you may have entertaining reading as well as authoritative information.

From time to time as occasion permits, we will include editorial surprises, but our main purpose is to give you each month a well-rounded Table of Contents. Every month we want you to look forward to receiving ARTS AND DECORATION, and finding in it the inspiration to greater comfort in your home, and fuller enjoyment of the finer things of life.

The schedule of features in forthcoming issues, after glorifying The Holiday Hostess in the December issue, continues in 1936.

<i>January</i> —Modernization	<i>July and August</i> —Summer Hostess
<i>February</i> —Small House and Garden	<i>September</i> —Fall Furnishing and Decorating
<i>March</i> —Spring Furniture and Fabrics	<i>October</i> —Fall Building and Painting
<i>April</i> —Spring Furnishing and Decorating	<i>November</i> —Gifts—Rare Gifts
<i>May</i> —Country Homes	<i>December</i> —Holiday Hostess
<i>June</i> —Summer Furnishings	

YOUR PROBLEMS

We offer a consultation service to our subscribers. When you have any problem in the building, decorating, renovation, or modernization of your home why not let us know your problem? Then you can have the advantage of suggestions made by experts. This will be given without any cost to you,—frankly because we want to secure your friendship and good will.

We want you to think of ARTS AND DECORATION as a friendly

adviser with whom you can consult at any time you need help or inspiration, and on whose good taste and good judgment you can rely. Bring your problems to us. Ask us about the covering for your furniture, the materials of your curtains, the color of your walls, or whatever concerns your plans for beautifying your home.

Letters addressed to the editors at 116 East 16th Street, New York City, will be answered promptly, personally and authoritatively.

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Unscientific Gardener

(Continued from page 47)

like of the kind called Wrentham Hybrids.

Lilies:

Lilies in a garden are a great encouragement to the vanity of the possessor. Aside from the fact they're lovely in themselves, they're always greeted with "Ah, you have *Lilies*." Why, I don't know—they must be nearly foolproof, since I've had so little trouble with them after my first year. Then, the field mice ate them in the winter. But, by planting them in a large wire basket, and putting wire across the basket top, you keep the field mice from them.

I've had beautiful lilies of four kinds.

a: The Madonnas. They look rather like Easter lilies and their white spikes make a whole garden fragrant. Planted in front of delphinium they are the loveliest single effect I get through the year. Plant five in each basket—according to directions.

b: Regal Lilies, bloom after the Madonnas. They are pale pink, fading as they open to a creamy white.

c: Cultivated tiger lilies (eight feet tall when they settle down, and larger flowers than the wild ones). Fine orange clumps in August.

d: Auratum Lily. At least you'd better ask for it as that—if you say the Golden-banded Lily of Japan, your grower may or may not know what you're talking about. Large, creamy, with faint golden bands, and sometimes rose-colored spots. It blooms in late summer.

If you only get one lily, get the Madonna. Twenty-five bulbs make five clumps.

Phlox:

The early varieties flower in June, the later ones right up to frost. By all means begin as I did with some dealer's "Favorite collection," twelve rather wretched little roots, which weren't much at all the first year, and now, divided and re-divided, are magnificent all over my garden, in white, orchid color, pink, rose, white with red centers, crimson, and fuschia. The names don't matter so much. If you don't get a collection, choose from the catalogue the colors you like best and get kinds to bloom at different times. (It will say that in the catalogue.)

Get an assortment of columbine—any colors you like—some Oriental poppies (which are perennial) pink or red as

you prefer, and the garden pinks (being careful to get a perennial variety, in what shade you choose). I achieved an unplanned patriotic effect for the Fourth of July which delights my child, by planting scarlet pinks, Madonna lilies and delphinium in a bed.

And that's about all for a beginning... except to plant your grass seed and rake it in, so that, if it's too late for it to make a Fall growth, it still won't freeze.

There are "don'ts" for the unscientific gardener which are largely philosophical. Don't bore your friends with technical or semi-technical conversation about the details of gardening. To anyone not interested it's one of the duller subjects of conversation on earth—and it's the only thing that the new gardener tends to talk about from the moment of his first tulip's budding. Don't strive for elaborate effects immediately. Don't take gardening with deadly seriousness. It's supposed to be a pleasure.

And find if you can a man to do the heavy work who likes the colors, and the scents and the growth of flowers.

Stairways

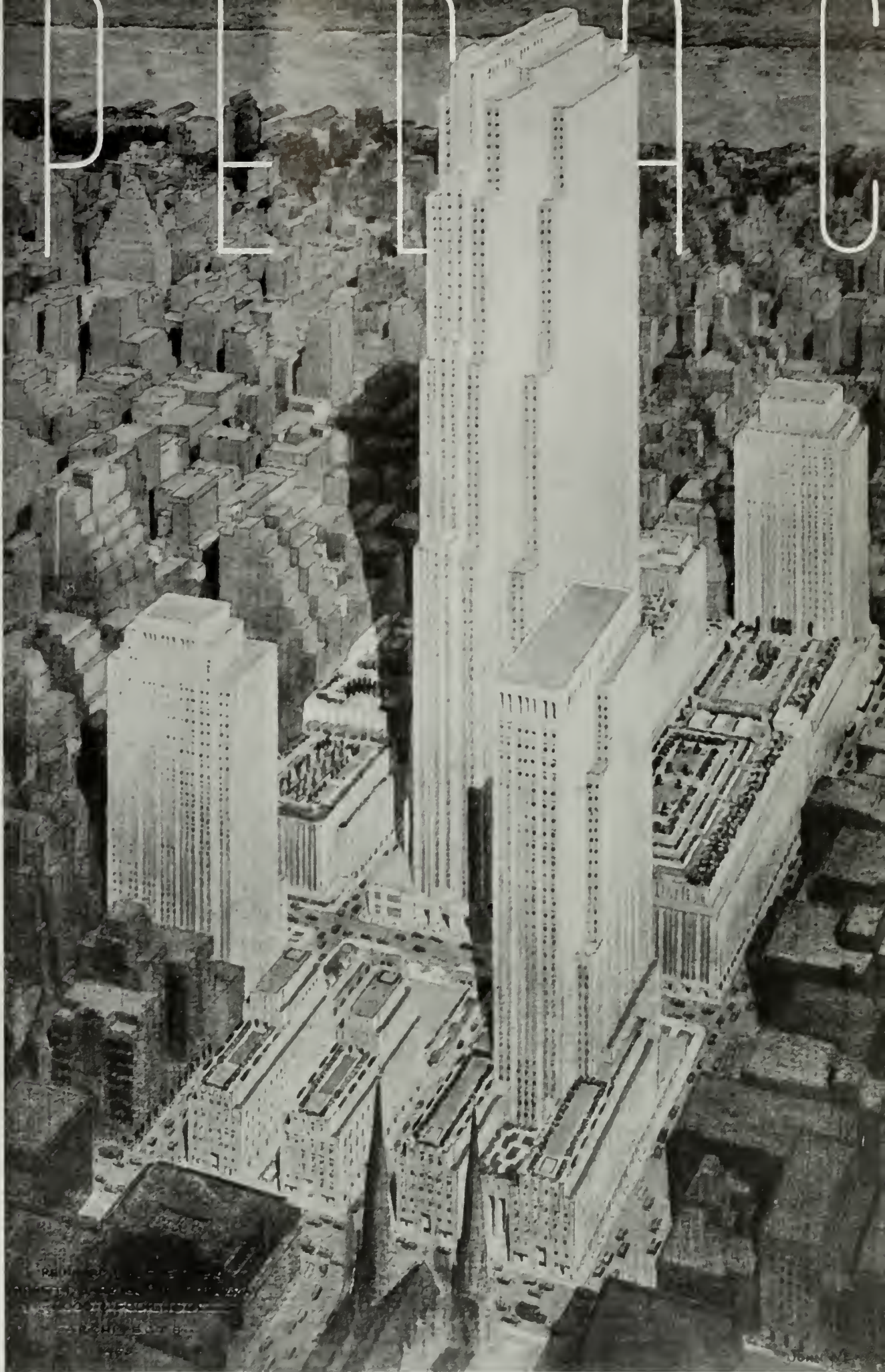
(Continued from page 31)

home owner who works closely with his architect realizes from the very beginning how significant the stairway of his home may be. The outer entrance is significant, the ways in which the side rooms connect with the hall are significant; but the right kind of stairway, appropriate, well planned, beautifully executed, gives an air of distinction, of anticipated hospitality, that no other one architectural feature can ever express.

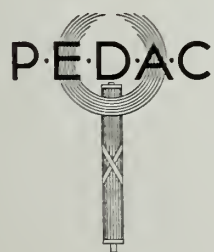
For Your Information

ARTS AND DECORATION will keep abreast of current events in its field; its contents will have news value of such authoritative character that the most sophisticated experts will appreciate it.

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Silversmiths of New York

(Continued from page 48)

of workmanship the early American craftsman made, now so much favored for serving soup. The larger and more elaborate pieces used in the Colonies were imported from England.

The present day American silversmith has had the inspiration of all that has been produced by the great craftsmen of all nations, much of it being designed from the masterpieces of the Italian Renaissance and eighteenth century French metal workers, who far surpassed, in delicacy and refinement, such as in the Directoire and Empire pieces, their contemporaries in other countries. The most popular reproductions, however, are those of

English and Colonial Georgian times. In these the American silver manufacturers have also created adaptations that harmonize with the furniture of the leading eighteenth century furniture makers, and yet show a modern handling.

Consistent with modern architecture and decoration, certain silversmiths who include Georg Jensen, in their group, have produced silver, both in flat and hollow-ware, of modern interpretation that, although designed for the modern dining room, has many other applications, as in the early American and Provençal interior. In this work Jensen derives his inspiration for his ornamental detail from nature, such as in the grape, nut, seed and bursting pod motifs, that characterize his work.

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ART AND CULTURE OF ETHIOPIA By C. M. Jacoby
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VOLUME XLIII

NOVEMBER 1935

NUMBER 4

EDITORIAL

THE October number of ARTS AND DECORATION has met with so favorable a reception that we feel light-hearted enough to talk about it, indicating something of its purpose and potentialities. One glance at the magazine will prove that it intends to stand primarily for the luxurious, convenient and comfortable American ideal of living.

We intend to be perfectly open-minded about the so-called modern movement. We find it very interesting and exciting. However, we are just as interested in the splendid achievements of the past. Our modernists may regard themselves as the Adam Brothers, the Chippendales, the Grinling Gibbons, the Duncan Phyfes of this generation; but they can scarcely hope to make us completely forswear our allegiance to the old masters. And so we will permit ourselves to be enchanted with the past, pleased with the present and hopeful for the future. And it will be the purpose of the magazine to present this point of view comprehensively and beautifully.

We feel that occasionally we should say a word about music and drama, and those great arts, painting and sculpture, which are never absent from one's conception of the ideal home. It is the complete home that we wish this magazine to stand for, and this naturally includes the kind of life that is lived in such a home—the cultivated, amusing, happy life that is the purpose of all the money-making in this country, and to achieve which is a pretty bit of exercise for the mind and spirit and body.

MARY FANTON ROBERTS. *Editor*

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Photo by Kurt Schelling

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MARY FANTON ROBERTS. *Editor*

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ARTS AND DECORATION is published monthly by McBride, Andrews & Co., Inc. Publication office, Nineteenth and Federal Sts., Camden, N. J. Editorial and general office, 116 East 16th St., New York, N. Y. McBRIDE, ANDREWS & CO., INC., 116 EAST SIXTEENTH STREET, NEW YORK. Robert M. McBride, President. Barrett Andrews, Vice-President and Treasurer. E. C. Turner, Secretary. ADVERTISING OFFICES: New York—116 East 16th Street; Chicago—Rawlins & Hunt, 333 North Michigan Boulevard; Boston—Foote & Barton, 120 Boylston Street; Los Angeles—Simpson & Reilly, 536 South Hill Street; San Francisco—Simpson & Reilly, Russ Building. Subscription price: One year, \$3.00; two years, \$5.00. For Canada and Foreign add \$1.00 for each year. We are not responsible for unsolicited manuscripts. Entry as second class matter at the postoffice at Camden, New Jersey, under the Act of March 3, 1879, pending.



Photos by Kurt Schelling

In Fannie Hurst's New York Apartment

From an old Palazzo on the Florentine hills



A frieze along the mantel shelf. Italian Gothic

FANNIE HURST — ART COLLECTOR

SHE ROAMED through MOSCOW, MADRID, FLORENCE, LONDON, to
FIND the BACKGROUND for HER NEW YORK APARTMENT

FROM an INTERVIEW with MISS HURST

by Mary Fanton Roberts



Theodor Sjolander

WHEN Fannie Hurst started to plan a home of her own she decided to keep it a very personal matter. She would have in it the furnishings she had dreamed of. She wanted to select the things carefully, not from a shop. She wanted to know where they came from, who had owned them, when they were made, and the sort of people they had belonged to. The result was that she started travelling to collect, not collecting because she was travelling, which is the usual method. She did not buy something because it was interesting, especially fine, or unusual, or rare,—all very good reasons for buying. She bought all her furniture and draperies and accessories because they would belong to the home which she intended to create, because they

had the quality, the color, the character which she wanted to bring together as the background of her life.

Miss Hurst went first of all to Florence, and used that storied city as a sort of pied à terre for her expeditions to England, Spain and Russia. And happily for her, she landed in Russia just at the time the Greek Church was being dissolved; so that the bazaars were full of the most desirable Russian antiques. She could see the priests, day after day, dragging through the streets their beautiful garments and ornaments from altar tables and vestries to sell in the bazaars. The Greek Church was for sale in the market-place.

She found there her 15th Century ikon from the Kremlin, and gorgeous pieces of gold and silver embroidery, copes and robes and virgins' dresses, most of them in beautiful condition, and just the high lights that she wanted for her home.

While Miss Hurst was in Florence, she lived up on the hills in an old palazzo between the city and Certosa, overlooking the golden Arno. It was in this house that she found some of the most interesting of her Florentine antiques, including the old grey Italian cypress doors, one set of which is placed between the living room and the dining room, and the other at the entrance under the balcony. This cypress has turned the most exquisite pale silver, and has an uneven surface which gives it life and texture. Curiously enough, the pattern on the large panels is a magnificent linen-fold design, English to the last bit of carving; and the upper panels of the doors under the triple wrought-iron



DETAILS in Fannie Hurst's Florentine dining room, and one corner of the drawing-room, with 15th Century Ikon from the Kremlin on the piano.

arch are Gothic—English Gothic, not Spanish or Italian,—with a hint of the same period in the aspiring finials that announce Gothic carving throughout the centuries. The wrought-iron arch that makes a frame for the cypress doorway leading into the dining room is of the most beautiful Mediaeval design of Italian craftsmanship. This also came from the old palace, as did the torchères which stand on either side, and a wrought-iron lectern.

You will already realize that Florentine art has dominated Miss Hurst's home, in the furniture, the iron work, the wood work; and yet the high lights in all her rooms are Russian, and some of the grandest pieces of iron and wood are Span-

ish. There is silver from Spain also, and brass and gold from Russia.

One of the most individual bits of decoration in her drawing-room is the balcony-library, which forms a hood over the lovely grey doorway. The balcony extends from one end of the entrance door down almost the full length of the room. It is about eight feet wide, and reaches to the ceiling. The long back wall is solid bookshelves from ceiling to floor. But the great bracket which supports the outer end of the balcony, and the railing, about three feet high, and the Gothic arches, are made of the old silvery Italian cypress brought from the palazzo up on the Florentine hill. It is a very open



ENTRANCE door of grey Italian cypress, and cypress balcony, with book case designed by Miss Hurst. Two Russian copes used as decoration.

design, which she planned herself, and has its inspiration in Italian Gothic; and, although it is somewhat more English in feeling than the doors, one still feels that it belongs to Italy, and to the old iron work, and, quite unexpectedly, to the modern books. The relief for the balcony rail is seen in two unbroidered Russian copes suspended from the top rail and reaching down to the platform of the balcony. They are black and gold and silver, and bring to mind a procession of young boys singing and bearing incense and filing up into seats either side of the altar, with a reverence that would provoke much mirth in the younger generation of today. One thing Miss Hurst found very important in arranging

her rooms with such a variety of material, was to plan interesting groupings, bringing together in each group the type of furniture, the colors and the accessories that were not essentially from a given country, but very essentially harmonious and at peace together.

Just back of the piano, for instance, she has an armchair of red brocade, and nearby, a small table, and close at the side, drooping from the piano, is a piece of Russian embroidery. Then, back of it all, on the wall, is a little Russian shrine. The group seems to collect itself with an air of great amiability.

The picture on the title page (*Continued on page 51*)



Photos by Wide World

HIS Imperial Majesty Haile Selassie I of Ethiopia in his coronation robes. The descendant of Solomon wearing fine examples of embroidered velvet and goldsmith's art which are in great favor.



EMPRESS Ouizero Manin of Ethiopia wearing her coronation robes. The exquisite craftsmanship of her imperial crown is matched by the fine gold embroidery on her royal scarlet mantle and the regal jewels in native settings.

ETHIOPIA HAS ITS ART AND CULTURE

by Catherine Murray Jacoby

EDITOR'S NOTE: Mrs. Jacoby is the Wife of The Honorable H. Murray Jacoby, Ambassador Extraordinary and Plenipotentiary to the Coronation of His Imperial Majesty, Emperor Haile Selassie I, of Ethiopia.

NOW that they hold center stage in the historical drama of international intrigue, perhaps it is just as well to become better acquainted with the ruling class of Africa's last independent native state, Ethiopia. In spite of a popular misconception, these intensely religious Christian people are not Negroid, but Semitic. Their race is the Amharic, their Church is the ancient Coptic Christian, allied with that of Egypt. Their ancient royal family is descended from Solomon and the Queen of Sheba.

It is very misleading to judge the Ethiopians of today by

their backwardness in taking up the accoutrements and tactics of modern warfare. They are not on this account either savage or ignorant. On the contrary, they are well educated—many of them having attended schools in Europe—highly intelligent and cultured.

As a people, they are not poor. Far from it. They are vast and rich in fertile fields and untouched natural resources. And they have developed the arts and crafts to a point where they have beautifully and sincerely embellished their lives.

To correct any idea of the Ethiopian noble being an ignorant Negro in a hut, one had only to take a glance at the imperial banquets given at the royal Palace in Addis Ababa just after the coronation of Haile Selassie I, King of Kings. Everywhere on the floor were magnificent oriental rugs. Fine fabrics hung on the walls. The gorgeous native costumes worn by the princes, provincial governors and min-

te of the court were in colored silks and velvet, heavily embroidered by native craftsmen in gold and silver. The dinner of alternating courses of Ethiopian and European dishes was served on plates of solid gold, and eaten with knives and forks of gold.

The state of cultural and artistic development of Ethiopia is about equal to that of 13th Century Gothic. That is to say, their spirit, manners and pictorial art are similar to what one might have found in Europe during the time of the Crusades. Today in Ethiopia, one finds the same fine sincerity, lavishly open hospitality and religious fervor that inspired Richard the Lion Heart and Thomas a Becket.

Among the gifts which I brought home from Ethiopia are copies of the Gospels and Epistles of the New Testament, copied by hand on bleached goat skin and illuminated in a mediaeval manner by native craftsmen. They are bound by stitching the folios together and backed by boards—real boards of wood—carved with various designs.

About one quarter of the entire population of the country belongs to some religious order. Monks are everywhere, and Christian observances play a large part in the life of the people. During the coronation, which took place in the Kadda Giorgis, the rituals were the most magnificent and elaborate I have ever seen. The oriental rugs, fine draperies, the white silk and gold embroidered vestments of the priests,

and the silk and velvet attire of the nobles, made a dazzling background for the continuous chanting of choirs, to the accompaniment of sistras, drums, cymbals, tubas and flutes which make up the native orchestras.

The official gifts presented by the principal nations varied according to national traditions in such matters. The French gave the Emperor an airplane. President von Hindenburg sent five hundred bottles of fine Rhenish wine. By way of parenthesis it is worthy of remark that the royal coach used by Haile Selassie at the coronation had once been the state carriage of the Kaiser Wilhelm!

The Duke of Gloucester, the Royal House of Windsor's representative, brought with him for the Negus a replica of an English coronation cake, a little confection weighing exactly one ton.

Following a diplomatic tradition which forbids the giving of any present of commercial value, the United States presented the new potentate with an autographed photograph of President Hoover, beautifully framed between an Abyssinian lion and an American eagle.

The emperor Haile Selassie was lavish in the gifts he gave in exchange. All members of our missions were decorated, Ambassador Jacoby receiving the Grand Cross of the Order of Menelik II, which is the highest decoration the Emperor could bestow on a commoner. (Continued on page 42)



A CONTEMPORARY portrait of Haile Selassie I, showing him in court costume of cerise and gold, with an emerald ribbon across his chest, accompanied by his emblematic Lion of Judah. It is the work of the best native portrait painter in Ethiopia, and a gift from the Emperor to his friend the author.



Photos by Richard Garrison

AN ETHIOPIAN artist's impression of the coronation banquet of the Negus of Ethiopia. In spirit, this painting is similar to the pictorial efforts of the Middle Ages in Europe. Among the guests is a foreign lady, indicated by the bun on the top of her head, the Ethiopian conception of a Continental headdress.

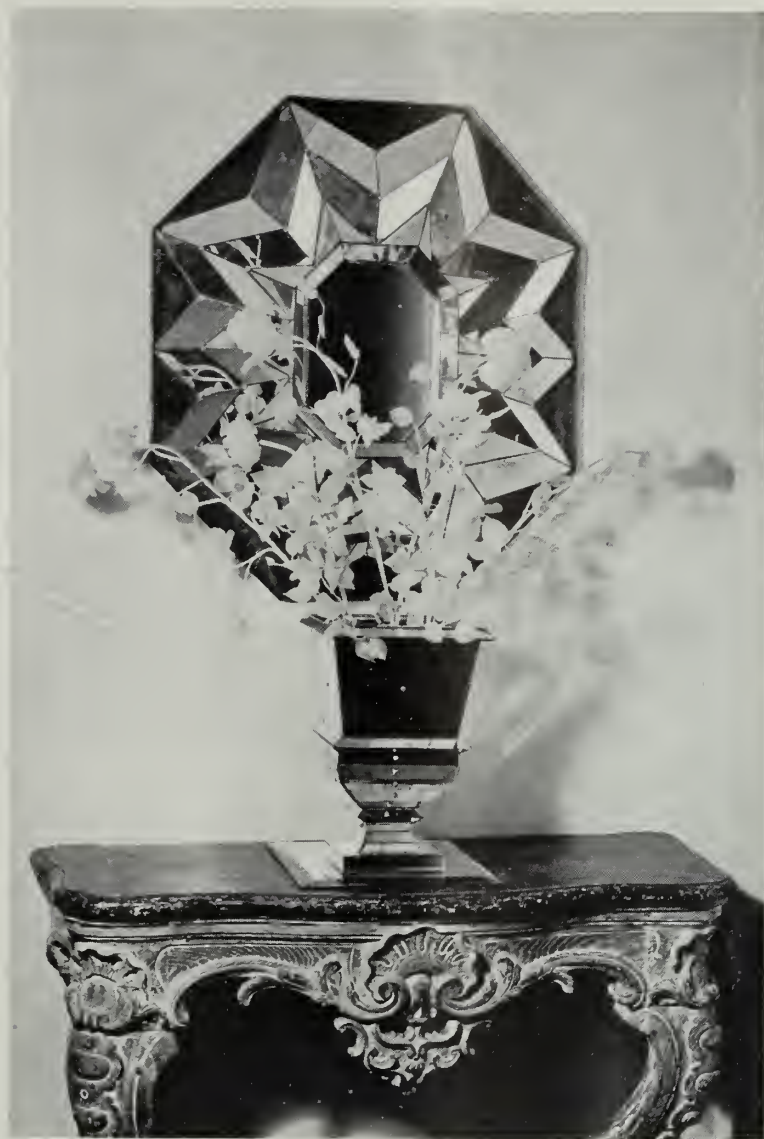
MARBLES IN A SEA- GARDEN



Photo. by De Witt Ward

MARIO KORBEL is the sculptor who created the two outdoor marbles seen on this page. They were both done for Mr. William Ziegler, second for his splendid estate in Noroton, Connecticut. The white marble group at the top is called "The Kiss." It stands under an oak at the end of a green garden, silhouetted against the blue of Long Island Sound. A companion group, called "The Courtship," is being completed by John Gregory, for the same garden. The garden terminal figure of Peter Pan, at the right, is made into a small fountain for birds. The figure on the pedestal is a portrait bust of Mr. Ziegler's son, William, Jr. It is nicely incorporated in background.





Photos by Kurt Schelling

LIKE the mirror of the Lady of Shalott in the famous legend, this mirror seems to hold impenetrable depths and gives back reflections of a star-crossed world. It's a nice nostalgic effect achieved by the clever use of antique glass on a gunmetal back. It is one of a pair flanking the long mirror in the second end wall.

A MOVIE STAR'S NEW HOME

THE GARY COOPERS PLAN A HOUSE AT BEVERLY HILLS

by Francine Douglas

MUCH puzzlement has been in the Hollywood air lately because of the Gary Coopers' new habit of slipping into their car and tooling quietly away down the highroad—nearly always in the direction of Beverly Hills. Finally the mystery clears and is—a new house! It's been under way for months and will be finished in the late fall. And this December, instead of Santa Claus, Mrs. Ershaw of Elsie de Wolfe, Inc., will emerge from the Coopers' chimney to begin on its decoration.

The plans are all drawn up and approved. But right now Mrs. Ershaw is still scurrying about the Manhattan offices of her firm with measuring rod, scissors and paintpot, devising new mutations of beauty to round it out.

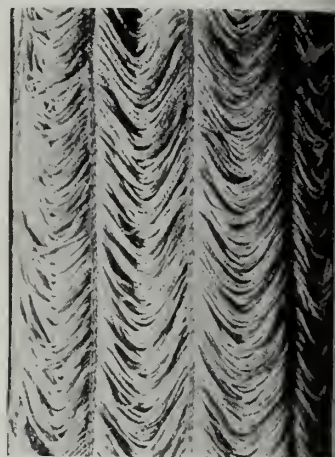
It's a house about which infinite pains are being taken, a house that has been dreamed over and fretted over and worried about till it's sure to be one of the most enchanting that ever was. It's to be innocent of dust ruffles and chintzes and matched suites of period furniture. It's to have no clutter, no crowding. The California sun outside will spill in on white—white in rough heavy fabrics, in plaster, in tole, in walls and rugs and draperies, in chenille uncut

velvet at the windows, in poufs and pillows and chairs and torchères. White and mirror and glass and a few wild primitive notes of color, each room pointed up by a single splash. Poison green that might have been brewed by a Borgia, a pink that is melted strawberry icecream and a bright bitter yellow the tone of baby squash. Mirrors everywhere—a pair of console tables of baguette glass, a mantel of antiqued mirror, even door mouldings of rounded glass in one room.

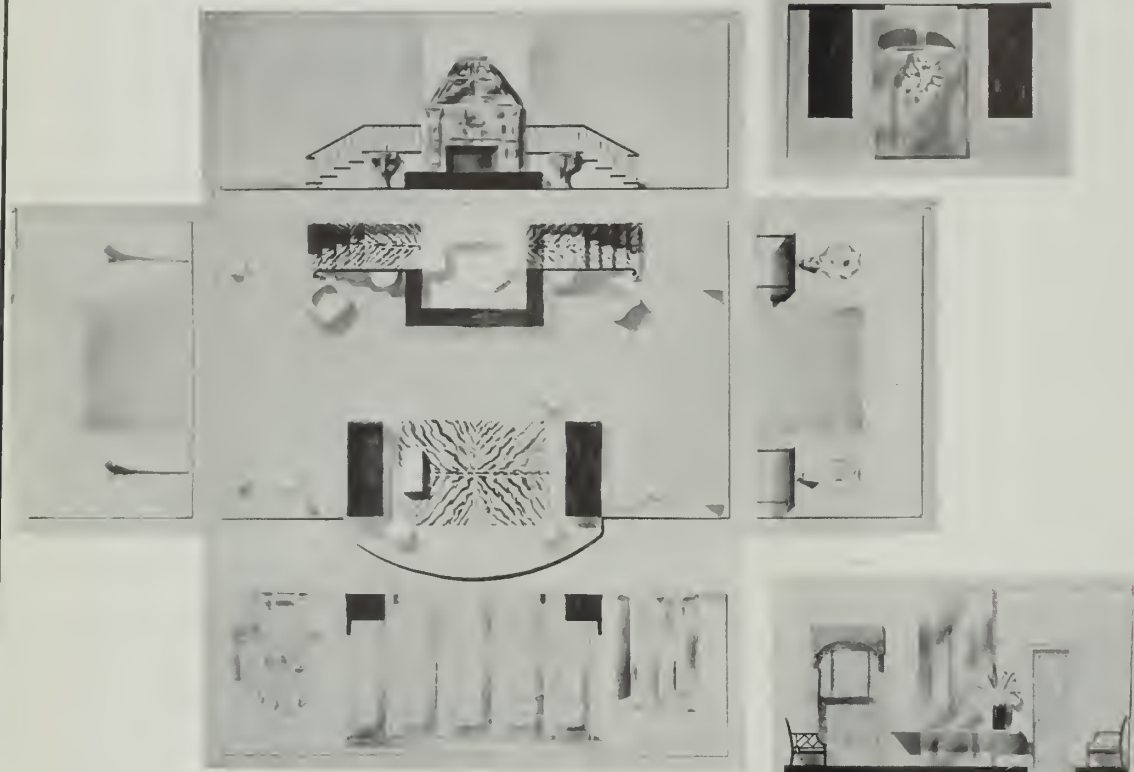
A grand house—glittering as a chandelier, resplendent as Queen Mary at a Jubilee function, exciting as the Louis-Baer fight, it'll be something of a cross between a modern Doge's palace and the Paris Opera on opening night.

But let's go back to the beginning which is properly the Entrance Hall. For we mustn't miss a trick. The room is shaped like a fat T. The floor is white marble with a concentric circular pattern of dusty pink, Pompeian green, and black inlaid. The walls are soft grey with undertones of pink. A great mirror set in the wall faces the front door. Before it a white plaster basin stands giving height and importance to the mirrored wall. A pair of white plaster

THE fluid pattern of the marble floor in dusty pink, black, and bright spring leaf green gives life to the tranquil background of grey walls and mirror. Indirect lighting here and an architectural simplicity of line relieved by the four black ebonized doors. Black satin benches on white claw feet and splashes of white in the fountain, pedestals and urns lend charm and genial welcome to the hall.



STRAIGHT white draperies of uncut chenille velvet give incredible beauty to the windows. The treatment is simple, effective and sagely lends itself to give full value to the richness of the fabric as well as to the height and graceful line of the windows.



THIS centre room, above, is the heart of the whole Cooper house. White walls, an enormous thick white rug, dark oak floors. Couches and accents of an electric hue (the impelling shade that is sprayed on apple trees in spring under the name of Paris Green). Fireplace of antiqued mirror, stairs carpeted in zebra-stencilled goatskin. White fur poufs like marshmallows—these to seat guests.



THE rich warm tones of cocoa and a pale shell pink combine with glass and mirror and white lapin to make a bedroom lavish enough for DuBarry herself. But underneath its wealth of decorative detail—as comfortable and practicable as an old shoe. The tall mirrored screen to show a lady whether or no her slip shows; the chaise longue for catnaps; the bedside tables for books. Above



WHITE walls, white rug of a wide openwork pattern over an almost black floor. Gun metal leather in the bamboo dining chairs repeat the tone of the smooth modern wood in the dining table. Vivid citrus yellow in cellophane above the windows. Indirect lighting from wall fixture



MARBLE-TOPPED console table made of antiqued mirror. One of the pair to be placed against the amazed end walls of the living room.



AN EXQUISITE old Venetian cabinet in a pale poison green with a procession of minute figures scalloped on it in a dull red—the color of winter apples. This piece, in Chinese lacquer, one of the finest in the whole house, was sent over from the Continent especially for this room.



A SLENDER torchère of white plaster lends a grace note to the white walls and furnishes indirect lighting from its cool floral depths.

pedestals support epergnes filled with bright green leaves. Two benches of antiqued mirror glass repose on white plaster claw feet, upholstered in shiny black satin. Two pairs of doors ebonized black face each other and lead out into the house.

Through these we enter the centre room which is really the kernel of the house. Its great high ceilings and walls are painted white. The focal point of interest is at first glance the glass fireplace with its eighteenth century Italian lines. A glass fireplace sounds like something out of a fairy tale by the Brothers Grimm or Mr. Hans Christian Andersen. And I can assure you it is as lovely as anything they could have implied for their Princesses in that famous last line "They lived happily ever after". For the fireplace is really made of antiqued mirror, great strips of it, tiny little baguette pieces of it, cornices,—all of mirrored glass fitted into the design painstakingly and carefully so that not a nail or a brick or anything at all is visible but splendid glittering mirror.

Before the mantel is a fireside-bench shaped like a square letter U, upholstered in poison green. An enormous hand-woven two-level rug in dead white covers the black oak floors. Twin couches of the same bright poison green and two enormous fat poufs of a white fur-like material make a conversational group. Oblong mirrors are set in the walls at the long ends of the room. At one end this mirror is

flanked by matching marble-topped console tables made of baguette glass, supporting crystal vases. Over each of these hangs an incredibly lovely octagonal star-shaped mirror. At the other end of the room, white plaster torchères furnish indirect lighting on either side of the set-in mirror. The draperies are an uncut white chenille velvet backed with poison green.

The jungle creeps into this living room in a stretch of goat skin stencilled like zebra, on its entrance steps. Yet on the far side, a delicate Venetian cabinet of pale green lacquer (the same tone of green but a lighter hue) lends an air of ageless respectability. This cabinet, one of the finest pieces in the house, has a slender design of dull red painted on it.

On the black highly waxed floors of the dining room, an oval white rope rug displays its openwork pattern. The walls are again white. The deep valances at the windows are a bright clear yellow cellophane fabric with long decorative tassels dripping off into space. The dining table is a lovely unbroken harmony of line, modern with a Chippendale feeling. The chairs about it are bamboo with gunmetal leather seats. Indirect lighting is furnished by appliques of Swedish iron on the side walls with fragile flowers of glass catching the reflections and highlights. A screen of pierced tole lacquered white is cheerful as a cricket in one corner.

The bedroom is carpeted to the baseboard in a rich soft cocoa color. Over this a two-level (Continued on page 50)



A HOME designed by Raymond Hood on a hill back of Ossining, New York, between the Hudson River and the Post Road. The outlines are appropriate and utterly convincing, and simple as Brancusi's sculpture.

STEEL FOR THE PRIVATE LIFE OF A BUSINESS MAN

Office Building Structure in a Country House

by Fay Hines

SOME there are to whom the hustle and bustle of New York is like a buzz saw; to some the constant pressure of hurry and work is like the famous old Chinese torture of driving a man slowly crazy by one little repetitious drop of water on his forehead at intervals. But a lucky few feel the magic of the crowded city—this living pressed against each other like dried raisins in a package. A lucky few can look at the office buildings of the New York skyline rising shoulder to shoulder and think not that they shut out the sun but that they reach the sky.

Such a man came into the offices of the architects Hood and Foulthum several years ago and stated his case. The man, a tycoon in his field, lives on a merry-go-round of excitement. He had found his brisk busy office pleasant but he needed another sanctum, a home remote from all the hustle bustle, the hurry scurry of the town. But in this home he told the architects, he also wanted the orderliness, the elision of front, the soaring line and the view that his towering offices provided.

And that is the first thing one feels on entering this steel structured country house in Ossining. The architect, the late great Raymond Hood, did his job well. One gets a sense of neatness and space and tranquillity, of remoteness from strain; but also, a feeling of power, of life stripped down

to the essentials, of order streamlined—a new building idea.

Set on a bare hilltop between the Hudson River and the Albany Post Road in the distance, the house is literally monarch of all it surveys. Its lines are as clean as the sweep of a gull's wing, as simple as a Brancusi sculpture.

Architecturally its geometrics are as sound as they are aesthetically. Like most New York City office buildings of the last decade, it is of fire-proof construction with steel playing a major rôle. This metal composes the doors, the sashes, the frames, middle-doors, and the windows. The floors are concrete throughout. The outer structure is a natural red brick.

When the house was finished, the architect and the owner congratulated themselves. It was splendid. But Mr. Hood, always an experimenter and at that time bubbling over with ideas of color in relation to line, was full of plans for the Chicago World's Fair. He had been seeing amazing and beautiful combinations in the Fair's preliminary sketches. Why couldn't a courageous individual achieve the same thing in his home? The owner was game to try anything once. So they painted it in camouflage! Yellows and greys and blues, broad bands of color were to blend the house into its surroundings. It didn't look nearly as much like a tank in the Great War or the House of Mirth at Coney



RAYMOND HOOD, ARCHITECT



THE library has established a delightful intimacy with the fireplace, and the books are close at hand. This room has a sense of low and comfortable design, with its simple lines, and only restful colors used. The walls are panelled in squares of cork, and the accents are black and chrome—an inarticulate background.

A STAIRWAY that carries the eye as well as the feet well up to the roof. The only decoration is the unusual rail, which is so managed that it has almost the quality of the flight of a seagull. The colors are white and black, the materials chromium and bakelite—a form of timeless beauty.



Island as you might have expected it to; but the scheme was not a success and it's restored now to its natural hue.

Inside the owner wanted a nice unobstructed view of the countryside. And he got it. There are windows, windows everywhere. When snow is on the ground and the curtains are flung back one feels like a cross between a Nudist Colony and that poem of Edna St. Vincent Millay's about lying on a hilltop and being alone with God, Nature, the sky, and a pine tree. For it is bare—but in a way that would be very restful to a febrile New Yorker.

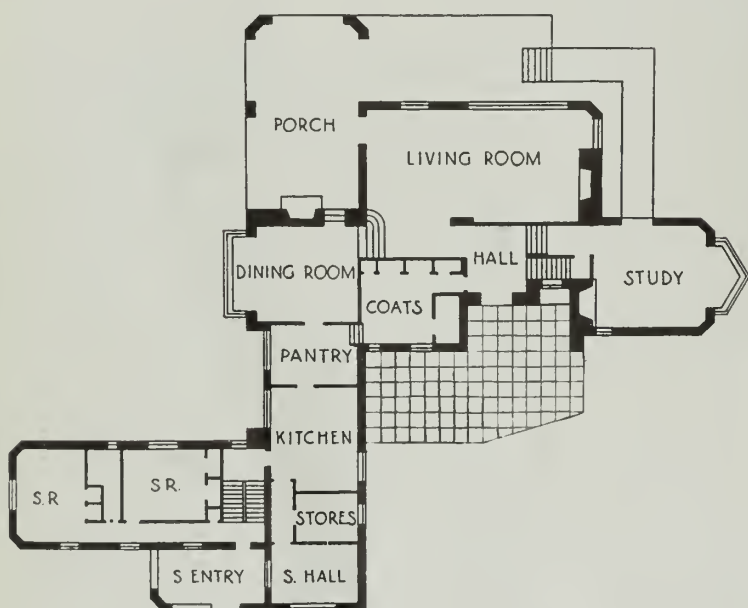
The living room carpeted in a deep warm grey is filled with leather couches and easy chairs and blonde modern woods. The lighting is indirect and accomplished by means of several shallow chromium trays suspended from and reflecting on the white ceiling. The draperies of a rough woven modern stuff draw at night across the view windows to pull the room together about the simple modern fireplace backed with Batchelder tile.

A deep elliptical trough of hand wrought metal replaces the old fashioned wood box on the hearth and holds a huge cheerful pile of logs for the fire. A long table behind the couch provides support for a chromium lamp, ashtrays, magazines and such.

Up a small flight of steps is the dining room, panelled in satiny flexwood, carpeted thickly in a sand color. Here a bay



DEEP warm grey carpets the living room. The woodwork of the furniture is blonde, and the upholstery is of leather. The lighting is exceedingly interesting; shallow chromium trays suspended from the ceiling as shown above.



FLOOR plan showing the extremely interesting arrangement of space on the first floor of the Raymond Hood house on the hill of Ossining.

window set with a breakfast table looks out again on the hillside and the sky. Chromium trays on the ceiling again furnish indirect lighting; and the draperies are a diagonally woven woolen material.

The furniture is as simple as Simon himself and adapts well to any type of table setting. The chairs are sturdy as a country squire and the dining table is square. It is a nice room without gew-gaws, a room for an epicure, a room devoted to simple gastronomy as dining rooms should be (but seldom are).

At the other side of the house is the library and study, very modern, very masculine, and charming. Its walls are panelled in squares of cork. The doors and bookcases are black and the accents are chrome. More deep-sprung

leather couches and the owner's massive desk and another classically simple fireplace. One or two pictures hung with geometrical precision and a deep-napped rug over the cement floor. A personable room where work is done.

Upstairs in the master bedroom is a built-in dressing cabinet that's as compact as a one-man kitchenette. Triple mirrors that adjust to any angle and tubular lights of glass and chrome add to its sociable economy.

Wide doors mindful of a housewife's cupboard swing back practicably to disclose drawers with plenty of space to house the owner's socks and ties and shirts and pajamas. A modern electric clock keeps Western Union time. The simple hearth strategically placed to heat the room quickly even after the windows have been open all night takes the curse off winter mornings too chilly for comfort. Draperies of a heavy neutral fabric stop short at the window casement.

On the way downstairs again, one stops breathlessly not with the labor of the descent—but to stare in open-mouthed wonder at the sheer perfection of the curving handrail of chrome and black metal. Such pure poetry of line, I have seen nowhere save in a 17th century handhewn stair bannister in a New Orleans antique shop and in the sculptures of Archipenko.

Looking back at this beauty in the essence, one feels that life for its owner must be not "a flight of uncarpeted stairs" but a series of steps, carpeted richly in deep-piled taste and appreciation.



THE bedroom is panelled in satiny flexwood. The floor is carpeted in sand color. A wide bay-window, with the dressing table near, looks out on hillside and sky. Extreme simplicity and decorative charm characterize the whole house.



BRANCH CABELL
 Photograph by
 CARL VAN VECHTEN

AN IMMORTAL IN LETTERS



WITH the possible exception of one or two envious authors, few people will raise an eyebrow when you define James Branch Cabell as the one living author in this country whose immortality is assured. His fast friendship with posterity dates back a full generation—certainly, long before Mr. John Sumner decided that Mr. Cabell was as immoral as he was immortal, and then proceeded to lift him out of obscurity by banning *Jurgen*. But *Jurgen*, though it has become a household title in American literature, is far from being the author's only claim to enduring fame. Some of his admirers debate among themselves whether *Figures of Earth* is not profounder, or *The High Place* more artfully narrated, or *Domnei* lovelier. *Chivalry* was a particular favorite of Mark Twain, who kept it at his bedside. And these are but five of many favorites.

Mr. Cabell's position in American letters is as unique and about as understandable as the man in the moon. At

the age of fifty-six he is a phenomenon without roots, without a shadow. Of the hundreds who have imitated his work, none has achieved its beauty, its wit, or its wisdom. His prose is the caviar of proses. His imagination is as far-reaching as the stars. Abandoning obvious reflections of the world about him, he has invented several worlds of his own. His best known one is Poictesme, that strange land of beautiful happenings, which is the setting of his best known works. To such an extent has he made it seem an actual medieval province that some of his admirers have made detailed maps of the region, stating its precise latitude and longitude and the aptitude of its climate for raising apples.

Branch Cabell (as he calls himself nowadays) might just as well live in Poictesme, so efficiently does he keep away from public life. Other literary tycoons may parade themselves at literary teas, across lecture platforms, and before gasping club women—but not (Continued on page 48)

SIDE façade
of the Ha
wood hou
overlookin
Manhasset B
in Great Ne
Long Islan



FRANK J. FORSTER, ARCHITECT

OF NORMAN BLOOD

This Type of Traditional Country Architecture
Vindicates Its Place in the 20th Century

by Matlock Price

AT NO time have the believers in traditional types of architecture been under such heavy fire from the advocates of architectural radicalism as at the present. Not only style, but new and speedy methods of building are used as twentieth century reasons for abandoning all the old familiar forms which we associate with houses.

And it seems to me that there is a factor in all this that is definitely dangerous to the architecture that many of us still believe to be not only valid in itself, but essential to human happiness. It is this: with mass production, or pre-fabrication urged as of the essence of twentieth century technique, design, and along with design, materials, become secondary to an arbitrary manufacturing formula. Design, in other words, must be reduced to a sort of lowest common

denominator in order to be practical for mass, or machine production. That certain pre-fabricated parts of a house may be made interchangeable seems to me largely to beg the question. At best it would produce a certain monotonous variety, the same that afflicts the eye in certain low-cost real estate developments, where one house reverses the design of its neighbor's façade; one has a red tile roof, its neighbor a green one—"we have achieved, you see, variety."

But this intends to be not so much a critique of the "International" architecture as an appreciation of a

GABLE end of this charming seashore house; with a low sloping roof and the casement mansard windows breaking into the edge of the roof, show the care in following the rhythm of the





Photos by Robert Mac Lean Glasgow

ce house designed by one of our best traditionalists, ark J. Forster, for a seashore site on Long Island.

is tempting, however, to retell an old story from "Punch," as illustrative of what may be the matter with "international" architecture. A small child asks a learned professor what is meant by "Vollapruck" (if I remember the outlandish name rightly. It was the then current form of Esperanto). "It is the Universal Language, my child." "Who speaks it?" "Nobody," answered the learned professor. Are not those who are so eager to evolve a type of house which may be built absolutely anywhere, in danger of so dehumanizing the whole idea of a house that nobody will wish to build an "International" house anywhere?

This house by the sea, the home of Mr. and Mrs. C. B. Howard, is one of those thoroughly charming houses that, in the eyes of the radicals, must go far toward vindicating the place of traditional architecture in the twentieth century. It has the easy informality that should always be in a house by the sea, and at the same time, its delight-

A VARIETY of materials were used in the walls; stucco, brick, oak timbers most interestingly combined. The house has quite the air of having belonged to Long Island for many centuries.

fully picturesque quality completely escapes a certain bleakness that many seashore houses of one and two generations ago somehow achieved.

This house was planned both to see and to be seen. On the first count, its eyes, which are windows, encompass a wide expansive view of Manhasset Bay, on Long Island Sound, from a site on a slight plateau, with cultivated fields sloping down to the Bay. Its orientation, laid out along a low ridge, not only commands the most attractive points of view, with sunrise and sunset taken into consideration, but also catches the prevailing breezes.

The all-white effect, which includes brick, timber and stucco, is in whitewash, except under the eaves, where a tone of grey-green softens the shadow. The diversity of simple materials, brick, stucco and timber, quietly offer their own compelling argument for traditional architecture, for the perennial charm of old ways of building. The brick quoins, which may be seen in two of the illustrations, suggest a pleasing incident for a stucco exterior—and they are a structural factor of strength, as well.

All the exterior woodwork is (Continued on page 50)

WIDE front façade and entrance of the Haywood house. The general effect of this whole building is white. In the gables the boarding is of pine, and the entire walls have been given a wash of whitewash. The eaves are grey-green, and the roof-colors are greens, greys and soft heather purples, uneven to suggest age.





THEODORE ROOSEVELT, as ex-President, with his gun-bearers and proofs of his skill as a marksman on the big-game hunting expedition which followed his last term in office. Below are the faithful porters carrying the burdens of the safari. At the top are figures typical of the more civilized tribes and peoples of the Dark Continent.

IN THE flanking panels, shown at the left, are representatives of the barbarous natives of the teeming jungle. The area covered by the Roosevelt Memorial murals is about five thousand two hundred and thirty square feet. The canvases are thirty-four feet in height and, including the wing panels, are fifty-two feet in length.

BIOGRAPHY IN MURALS

by Lillian Zahn

WILLIAM ANDREW MACKAY was one of twenty-five American artists who participated in an open competition held under the auspices of the Board of Trustees of the Roosevelt Memorial; Colonel Frederick Stuart Greene, Superintendent of Public Works; William E. Haugaard, State Commissioner of Architecture and John Russell Pope, Architect of the Memorial. By unanimous vote he was awarded the contract to execute the mural paintings that adorn the entrance hall of the New York State Roosevelt Memorial. The building, located on West End Avenue in New York City will be opened to the public in the near future.

Before submitting the sketch which won for him this important award, Mr. Mackay spent countless hours in the New York Public Library and in Roosevelt archives, collecting accurate data on the life of Roosevelt. Next he made a study of the historical background of each country represented in his panels. Then followed a study of the customs, manners and geographical characteristics of these countries. Not satisfied with the secondary knowledge, he called native experts, who were familiar with their respective country's history and habits, to verify the accuracy of the minutest detail. In the Japanese panel, he called a distinguished Japanese gentleman who criticized the presence of a certain Japanese sun flower in the hand of a Japanese subject. This particular flower, he said, may be held only by the Emperor. Mr. Mackay changed the flower as a result. It is interesting to note in this connection that the Japanese panel depicts the celestial origin of the Mikado, in contrast to the caricature which appeared in a recent issue of an American magazine, showing the Mikado pulling a rickshaw.

In the African panels, Mr. Mackay studied the mounted

specimens of jungle animals found in the American Museum of Natural History. He also consulted with African hunters before and after executing his sketch.

In executing his murals, Mr. Mackay was painstaking in his choice of models to fit each particular scene and in selecting the costumes which would be representative of the times. He used conservative colors, deep red predominating.

So accurately did Mr. Mackay reproduce the face of Roosevelt from photographs that he was acclaimed for his achievement by the Roosevelt family whom he consulted. Several members of the Roosevelt family acted as models.

Mr. Mackay is a mural decorator whose paintings are in many public and private buildings of note, including the Senate Reading Room of the Congressional Library, the Baltimore Customs House, the Albany State Office Building, the Chicago Opera House, the home of John J. Raskob.

Had he carried out his family tradition, Mr. Mackay might have been an actor today or perhaps a producer, and not the artist that he is. His ancestors were actors for many generations. His father, the late Frank F. Mackay, a noted actor of his day, at one time owned the old Chestnut Street Theatre in Philadelphia. Incidentally he gave the late John Philip Sousa, the band leader, his start in life when he appointed him second violinist in that theatre's orchestra and later made him director.

Born in 1876, Mr. Mackay was initiated into the theatre at a tender age. He played small parts in his father's productions. Occasionally he was called to sing in an operetta chorus. In 1882 the family moved to New York where the elder Mackay managed the old Standard Theatre.

A close friend of the family was Edward Moran, marine painter. Young Mackay was fascinated by the marine painter's works. Often he would spend hours in the latter's



studio, trying to copy his paintings. It was then he decided to become an artist. The elder Mackay did not like to see his son forsake the stage and embark on a career that was foreign to the tradition of his family, but he did not stand in the boy's way.

In the daytime Mr. Mackay studied at City College and in the evening he attended classes at the Academy of Design. After college he went to Paris where he was the youngest student in his art classes. Upon his return he was apprenticed to Frank Millet, the noted mural painter, whom he assisted in decorating the buildings of the World's Fair in Chicago in 1893, and his association with Millet lasted until the latter's death on the Titanic.

In the meantime he had befriended Elmer E. Garnsey, an associate of Millet, with whom he collaborated on numerous projects which included the decoration of the St. Paul Capitol building. It was during his association with Mr. Garnsey that he had an opportunity of working on tremendous spaces and got the experience that helped him win the Roosevelt Memorial Contract.

THE above panel commemorates the Russo-Japanese War, which Roosevelt was instrumental in bringing to a close with the Treaty of Portsmouth. He is shown at the lower left-hand corner accepting the palms of peace offered by the Russian and Japanese Plenipotentiaries. At the right is an ethnological group showing the womanhood, militant manhood and religions of the two warring countries. The top figures, representative of centuries of wars among the yellow races, are superimposed on a map of China and Japan, an interesting detail of which is the conventionalization of the famous Great Wall of China in the upper left corner.



THE central and flanking panels, below, portray the building of the Panama Canal, the major accomplishment of Theodore Roosevelt's administration. Above the door is the map of the canal. The "RF" in the upper right corner is a tribute to France, the first to try cutting through the isthmus. Right of the door, President Roosevelt is reviewing the plans with his chief engineer, General Goethals. Prominent in the panel is the glorification of the steam shovel which, with the conquest of malaria, made the canal possible.



WOODCARVERS OF A LOST



Romantic Architecture Rediscovered

MISSION

At San Ignacio the Indians and the Spanish Craftsmen Worked for Fifty Years

by Laurence M. Huey

HIDDEN in the cactus covered deserts of little known Lower California I have found a group of arches, doorways and doors that would grace the finest homes in America. Built more than two centuries ago, by Spanish woodworkers or Indians under their direction, these examples of the woodcarver's art stand at San Ignacio.

The mission was founded in 1728 by Padre Juan Battista Loyando, a priest of the Jesuit order, and built by a grant of 1,500,000 pesos from the Queen of Spain. It took fifty years of labor to complete the construction, and during this time, the Jesuits were expelled from the country, and the last ten years of the work was completed under the Dominican order. When it was finished, it was considered the finest mission in California.

It was after a couple of weeks of leisurely travel over North America's most wonderful cactus covered deserts that I arrived at San Ignacio. More than six hundred miles had been driven by motor through the desert wastes, where at times springs and water holes were seventy miles apart. My eyes had become used to great cacti standing like sentinels over a lava strewn plain and the reflection of dazzling sunlight made the scene extremely monotonous. Imagine then the relief, on suddenly dropping from the seemingly interminable, rocky, cactus covered plains into a rather narrow canyon, verdant with waving date palms, running streams of water and a village of neatly constructed single-story dwellings surrounding a marvelous old Spanish mission.

This mission, in its two hundredth anniversary at the time of my visit, is the largest and tallest structure in the settlement and is of magnificent architectural proportions.

The full name of the mission is San Ignacio de Kadukaman, in honor of San Ignacio, the patron saint of the Society of Jesus, and of Kadukaman, an

THE façade of San Ignacio is perhaps the most beautiful of all the California missions. Constructed of bricks cut from lava stone and covered with plaster, it has been baked by a hard, torrid desert sun for over two centuries. The mission was founded by a priest of the Jesuit order, built by a grant from the Queen of Spain, and finished by the Dominican Monks of southern California.



Photos by Laurence M.

THE front doors of the mission are triumphs of the wood-carver's art. In spite of two-hundred years' exposure to sun from sunrise to noon every day, these doors have held together without preservation of any sort, although they are panelled to such a degree that even the rails and stiles are pieced together from short lengths of wood by the old method of tenon and mortise.



Indian word meaning the valley of sedges.

Crumbling with age, portions of its plastered walls have fallen, as have some of the statues from their niches, but all this only adds to the beauty and wealth of its romance. Upon my first visit I felt the full portence of its age and reverence rang in my very soul. Fascination seized me. The echoes of my steps on the brick tiled floor reverberated from the hallowed walls. Age creaked from every corner as I passed through its ancient halls.

Amid them, I pondered o'er the past scenes enacted in this place of worship, their solemnity, their appeal to the Deity. Visions of times of feast and those of mourning all ran rampant through my responsive mind. The chronicles of this edifice were long ago destroyed and today there are no written records of this mission within its walls. A few very choice pieces of antique silver are all that remain of the rich and ornate ceremonial fittings that once were used in this sanctuary. These are carefully kept by the faithful followers and brought out only on special occasions.

All this lends enchantment to the visi-



THE idea of fitting a square door against a circular-headed casement is unusual, but the old Spanish architects knew that a square-headed door is twice as strong as a circle-headed one, and put the idea into practice in this ancient mission.



EVERYWHERE throughout this old mission are combinations of squares and circles, always harmonious, as the doorway under the circular arch at the left. The blue and red colors used in painting the cherub and friezes are as bright as they were two centuries ago; because of the primitive dyes used.



tor, but eventually the practical balance of a modern mind returns and bits of rare beauty greet the eye.

As a boy, years ago, I had been an apprentice in a door factory and the doors of the mission attracted my attention. Here I found charming types of intricate paneling, doors of superb strength, with a balance of design that did not clash with either the mechanics of construction or the art of a skilled architect. They had been built by hand of native woods—two centuries ago—and are as sound today as the day they were hung. The wrought iron locks and hinges, large and strong, with hammer marks boldly impressed, are as perfect as the day they were forged. Indeed, this mission holds endless charm, each nook and cranny glows with the touch of expert artisanship.

An imitator of antiques would do well to study these designs first hand, that the modern public might profit by the work of olden master craftsmen long passed and forgotten. The harmonious combinations of squares and circles intrigued me. They did not clash. Those old Spanish architects had mastered that art. Today some of our best designers fail to reach such perfection—their squares and circles not balancing.

The paneling of the doors proved worthy of some thought. How those old architects must have pondered! Panel they must for their material was all short. The trees from which the lumber was made were small and wide stock was not to be had. Also they were far away, growing in the canyons of the Sierra Gigantia, sixty miles distant from the mission. When cut, the logs or lumber had to be carried on burro (Continued on page 48)

THIS large single door, a fine example of symmetrically balanced architecture, leads to the priest's study. It has a simplicity and dignity, and a scale harmonious with the rest of the mission's architectural proportions. The door frame is notable.



AT THE right is a detail of one of the upper panels in the front doors. It is called "the sun panel," from the central figure. The marks of the wood-carver's chisel have long since weathered away, but the pattern is still plainly seen in the delicate cabinet work in piecing together the stile.



DISTINGUISHED ROOMS OF THE MONTH



NANCY McCLELLAND, INC., DECORATOR

Photo by Mattie Edwards Hewitt

The Rooms Are Done Mainly in Greens and Whites, Delicate Walls, and Rich Toned Rugs

NANCY McCLELLAND, who is an authority on the detail of fine French decorating in America, sent us this beautiful room from a "French Manor House" in America, because it is one of her favorites. "I wanted to make it," she said, "mellow in tone, with the curtains in a warm, off-white, rough textured damask, and all the furniture covering, a beautiful bois-de-rose, beige and white." In this beautiful association of tones, Miss McClelland had for a background, an old Aubusson rug, in natural tones. The room itself is furnished in fine French pieces of varying styles, and the walls are magnificently paneled in French Oak, in the pattern of Louis XV. The fireplace is very simple, and the over mantel is incorporated in the wall panelling.



AN FARLEY, DECORATOR

Photos by Drix Du

The New York Apartment of Mrs. James P. Donahue

IN THE upstairs sitting room of Mrs. Donahue's apartment, Mrs. Farley has done the walls in Adam green, in cream moulding and door frames. The mantel is cream marble with an inset of green, and the fur rug in front of the fireplace is black and white monkey skin. The curtains are green and cream toile, and the Chinese carpet is soft blue-green. The lamps are Eighteenth Century, and there is a beautiful antique Adam mirror over the fireplace.

THE tones are a little more vivid in the dressing room. There we find a carpet of soft turquoise blue, and curtains of white taffeta edged in turquoise blue, and end curtains of pale peach trimmed with blue. The dressing table chair is of blue velvet, and the little side chair is of embroidered taffeta, white with pastel colors.



GIFTS FOR THE LIVING ROOM

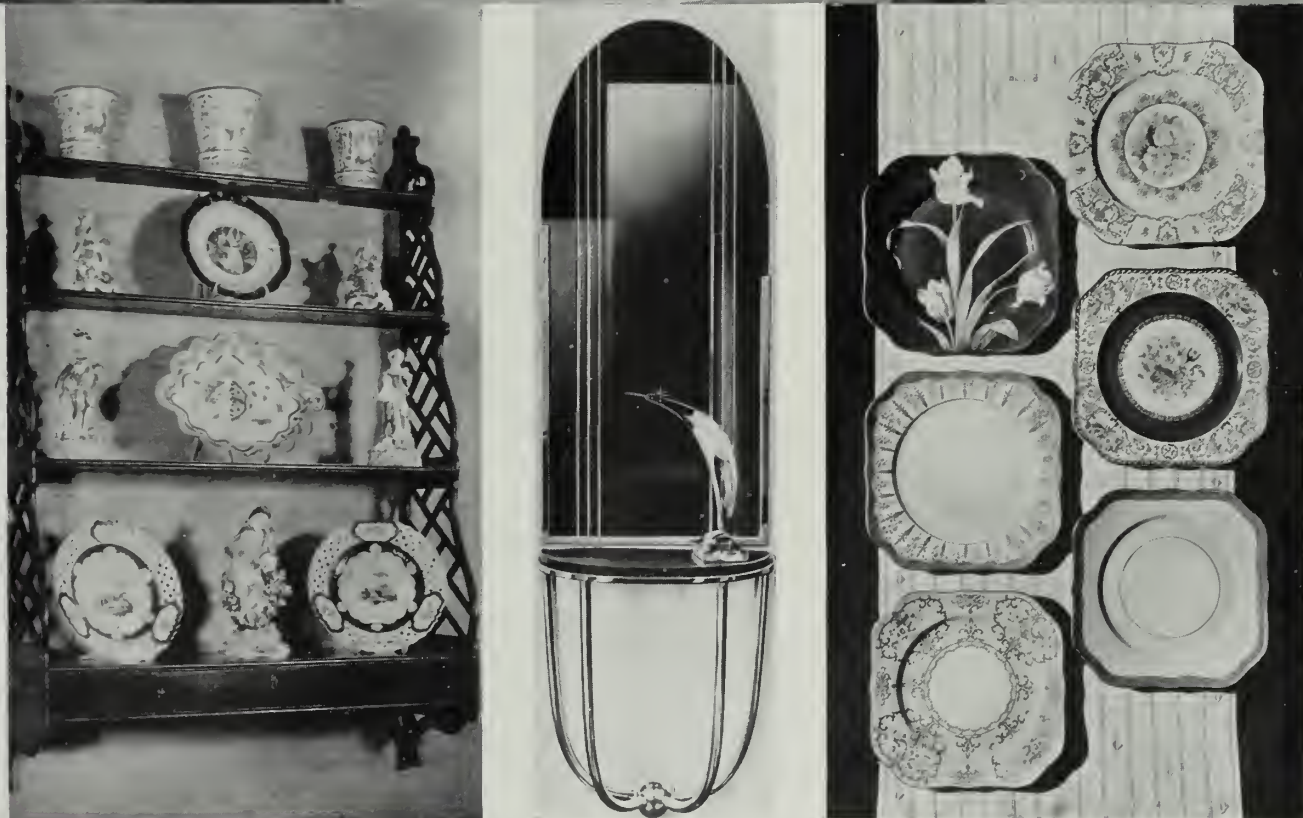


Vertical Panels: Left panel, representative examples of Imported English porcelains. Top, Chelsea candlestick, circa 1763. Center, dark blue Worcester jardiniere, Dr. Wall period, circa 1760. Bottom, Bow porcelain figure, circa 1750. — Right panel: Two English Eighteenth Century mahogany and walnut candlestands and small tables. From Arthur S. Vernay. Center photos. Massive andirons from Todhunter suitable for a big fireplace. The basket tops held containers. Photo by Cooper & Humphreys.

Top: The black Wedgwood lamp with plain silk shade from Ashley Kent, Ltd., is perfectly suited for the new fashionable white interiors. — The modern designs of three lamps from Kurt Versen, Inc., are the latest thing in contemporary lighting. Top left, is made of polished chrome with a black aluminum dome; top right, is a brushed cadmium top and base. From Wahl & Company is a lamp made from ancient Chinese equestrian pottery. Modern cigarette boxes by McClelland Barclay. Photos by Kurt Schelling.

Bottom group: Left, a handsome mahogany double sided pedestal desk with drawer fronts finished in rich crotch veneers. On the desk is a London silver inkstand by Richard Sidley. The pair of Corinthian column candlesticks, complete this splendid group from the period of George III. From Desk-Charack. — The comfortable library club chair from Vernay, at the right, is covered with an English handwoven fabric in Guatemalan design. Beside it is a Chipendale magazine table. Photo Richard Garrison.

GIFTS FOR THE DINING ROOM

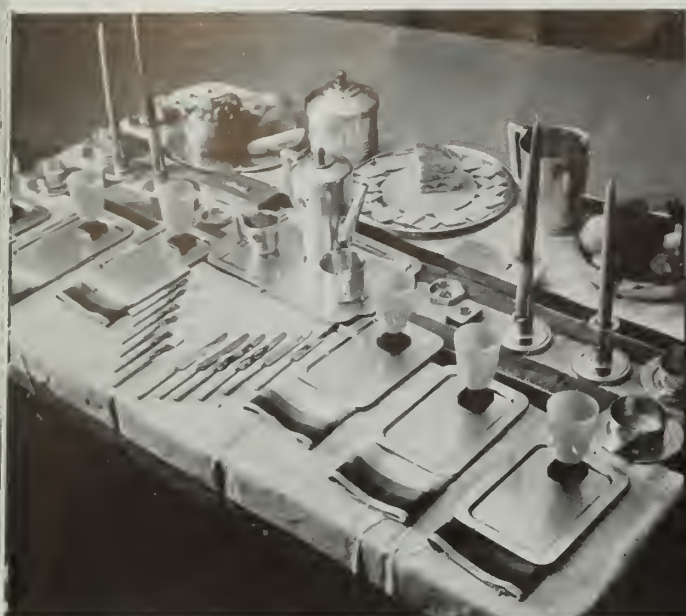


Top row, left to right: A decorative copper casserole with ivory handles and knob, with accompanying salt and pepper shakers, amusingly rotund in shape. Chase Brass and Copper Co.—A romantic and lovely center-piece, Hebe, wearing flowers in her hair, and two attendant figures as candlesticks, all executed in white pottery, by Cockcroft the Potter. From Gerard.

Center row, left to right: Very charming is this spherical pottery jar, showing mass arrangement of flowers. Pitt Petri, Importer. Photo by Baker-Nordhausen.—Hand-wrought aluminum salad service with matching candlesticks, by Palmer-Smith. Painting from Trevor E. Hodges, Ltd. Photo by Kurt Schelling.—Diana candlestick from Chase Brass and Copper Co.

Bottom row, left to right: Chippendale hanging shelves in mahogany, with rare examples of antique English porcelain, including Chelsea, Derby, Pinxton and Royal Worcester, from Arthur S. Vernay.—An unusual accessory for the dining room wall. Modern mirror with chrome shelf, from James Mont.—Dessert plates, from the Rosenthal China Corporation.

GIFTS FOR THE BACHELOR'S ROOM



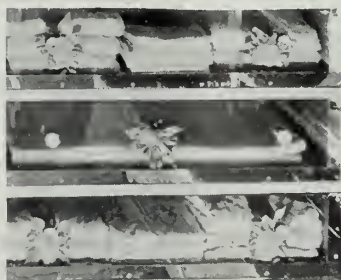
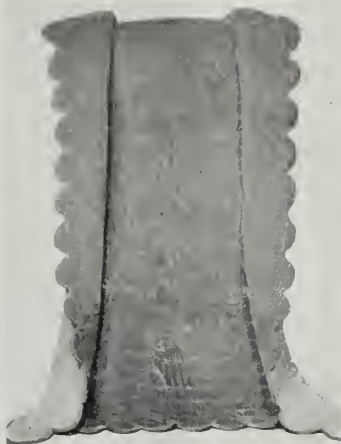
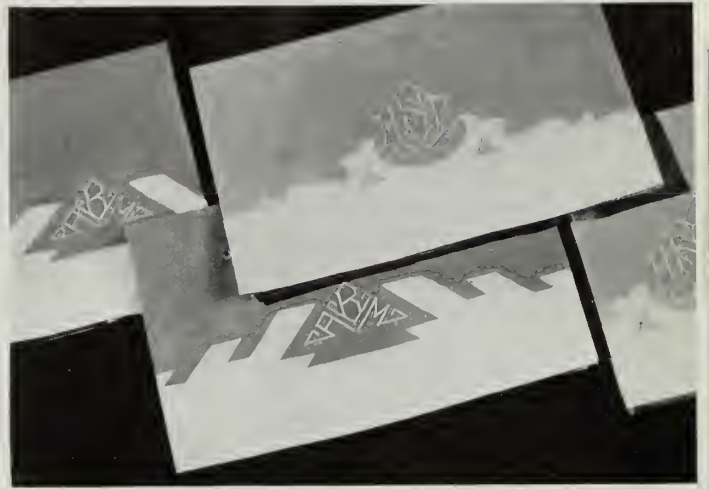
Top row, left to right: A Kensington tablecloth set for a bachelor's buffet supper, designed by Sara Hadley. The coffee service and individual trays are silver in modern designs, combining exquisite taste with masculine integrity. Photo by Rudolf Hindemith.—A dinette table, finished in lacquer, polished or dull, in any color desired, with chromium legs. The vase is French Hunbell glass. From James Mont.—In this Charak group is a pure Sheraton mahogany desk table with red leather top. The chairs are Chippendale in mahogany. Photo by Richard Garrison.

Center row, left to right: These mahogany book-cases designed to fit a long wall incorporate a radio set and filing cabinet. The desk is made of mahogany and rosewood. The cubical effect of the ensemble is epitomized in the table lamp. Designed by Joseph Aronson for Betty Mindlin, decorator. Photo by Kurt Schelling.—This comfortable down chair and semi-club chair has next to it a coffee table with a lacquer and mica top, and aluminum feet; can be made in white wood, or veneered in any color desired. The cut crystal lamp base is a novelty. From James Mont.

Bottom row, left to right: A table set for the bachelor's snack supper from the bar. The plates and dishes are of carved wood, the knives, forks and spoons are chrome with wooden handles. The cloth is linen. From W. & J. Sloane. Photo by Mattie Edwards Hewitt.—A triple-decker coffee pot made of polished chromium lined with satin chromium, the spike handles are of ivory composition. Designed by Chase Brass & Copper Co.—Todhunter has designed these amusing Oriental andirons finished in sealing-wax red lacquer. Photo by Rudolf Hindemith

GIFTS FOR THE LINEN CLOSET

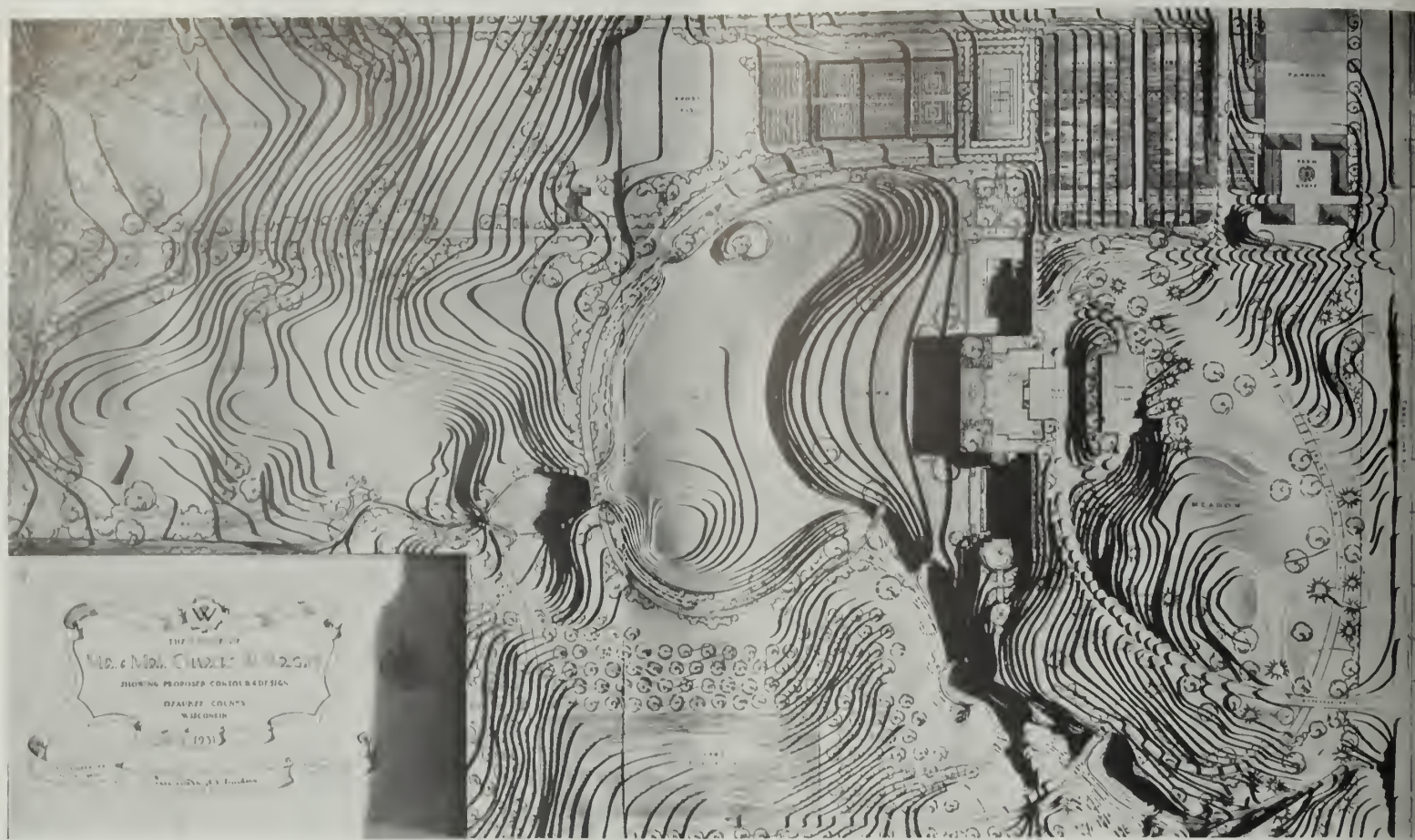
LINGAME
PUBLIC LIBRARY
Burlingame, Cal.



row, left to right: Table-runner, and doilies
men for the hunt breakfast are embroidered
ilk with a conventionalized fox-hunting
e, a single hound in the corner of the nap-
From Leron, Inc.—The latest bath set from
Cannon Mills shows a border made of three
llel, heavy, rope-like white stripes. The
d color backgrounds are maize, jade, blue,
id and peach.—This appliqué percale bed
comes in all pastel shades with contrasting
s, with embroidered initials for the modern
room. From photos by Dana B. Merrill.

Center row, left to right: Emphasis on white is
fashionable this year, as indicated by this as-
sortment of Cannon towels. Those in the fore-
ground have two-toned stripes. Photo by Dana
B. Merrill.—A bed set of organdie and satin
appliqué from Leron, Inc. shows the French
original of this exquisitely graceful design.—
The lower group has a complete Christmas set
of Cannon towels, photo by Dana B. Merrill; a
velvet and satin quilt from Leron, Inc., scalloped
by hand-guided machine; and an assembly from
The Closet Shop, photo by M. E. Hewitt.

This charming linen closet designed by The
Closet Shop contains wide shelves for the sheets
and table cloths, and narrow shelves for the
pillow slips and napkins, bound by satin ribbons
with dainty rosettes. Below the shelves are tiers
of cut-out drawers, and below them, closed
drawers for storage. The top of the closet has
storage cupboards with glass doors, on which
designs are painted by hand to match the wall
paper. Even the collapsible stepladder with a
non-skid top is painted to match the design
on the wall. Photo by Mattie Edwards Hewitt.



Photos by Richard Garrison

SCULPTURED LANDSCAPES — by Annette Hoyt Flanders

A BEAUTIFULLY proportioned design on carefully modelled earth is the basis or skeleton that should underlie every landscape development, whether it be formal or informal in type. Before attempting to design or lay out a landscape plan one should study the area under consideration with great care. Just as a sculptor sees embedded in a piece of marble the lovely statue he plans to cut from it, so one must have a vision of the landscape design he wishes to have appear on his property.

Every piece of land has its own distinctive character; no two are ever quite alike. The soundest, most beautiful design possible is always the one which, in the simplest way, takes advantage of every natural beauty which the land offers and which, with the least modelling—that is grading—arranges the land for the desired use.

The accompanying photographs show two topographical models. These models, based on an accurate survey, are to scale vertically as well as horizontally. Each contour line represents one foot of rise or fall in the land. One model shows this forty-acre tract of rolling land before it was developed. The other shows the same tract of land after development. In making the landscape design for this property every natural feature of the land was used to advantage to accommodate the required landscape units with as little change in the existing surface as possible. A design that fits thus onto the existing conditions of any site, besides having the advantage of possessing a definite individuality peculiar to that particular site, has also the advantage of being the

ABOVE is a topographical map of the Wright estate after it had been graded and prepared for planting. The lines represent a change in elevation of one foot. In the centre is the open space which later formed the lake, the water from which flowed over a dam on its western edge into a deep pool. The ravine running across the southeast of the map was converted into a series of pools and waterfalls which hold their mirrors up to nature.

most economical one to create, for, if soundly designed, such soil as must be cut for one feature will be used as fill to create another. This balancing of cut and fill reduces grading costs to a minimum.

By carefully planning an entire development before any work is started, especially before the buildings are located, a great saving can be made in these grading costs. Minimum

THE lower pool is shown in the panoramic plan at the right, the water coming over the dam from the upper lake. The bridge in the distance carries the bridle path across the meandering outlet—a gentle rural scene.



FROM PRINT OF ROCKY INLET



AT LEFT is the proposed drawing of the house in Norman French style. From its high rectangular terrace, vistas extend in all directions over lakes, pools and groves. By pressing an electric button in the house, a motor can be started which would pump the water over all the dams. This not only puts the beauty of the scene under control but keeps the water circulating.



THE topographical map at the left shows the lay of the land in its natural condition before it was landscaped. By comparing it with the map at the top of the opposite page, the changes in grading to form the pools, terrace and gardens can be followed easily by beginning with the lines in the upper left-hand corner.

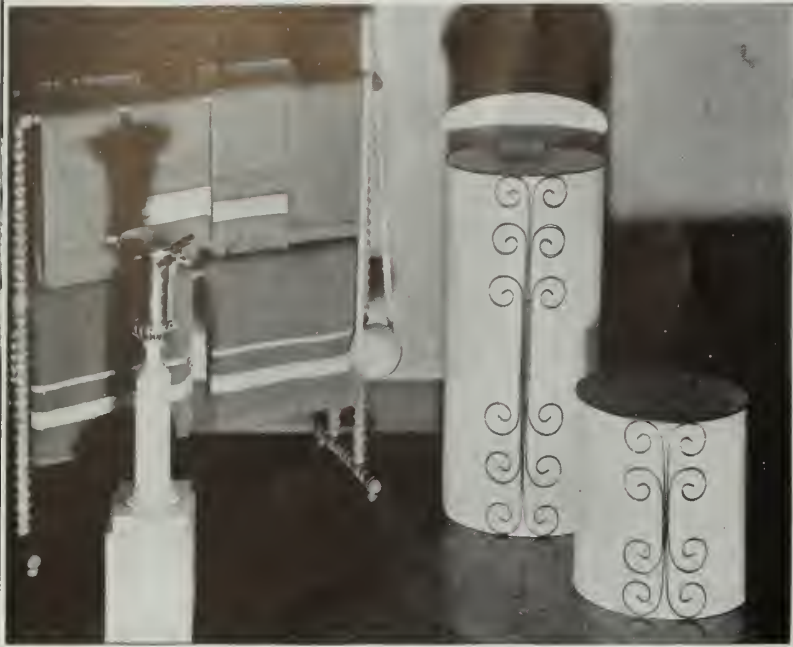
upkeep can be planned for, and all portions of the property can be assigned to some definite use. Unused land represents a waste of capital investment, and unnecessary upkeep is a constant burden and expense. A skilfully prepared general plan will, therefore, pay for itself many times over in the saving effected on all these items. There is no waste space in the design shown. All parts of this forty acre tract are used for some definite purpose. All parts that require definite upkeep have been localized into a comparatively small area and into a closely knit series of units lying immediately around and to the North of the residence.

Advantage was taken of the depression shown in the center of the first model to create the artificial lake shown

in the center of the second. This lake is approximately one thousand feet long by four hundred feet wide and reaches a depth of ten feet. Cut made in excavating for this lake was used as fill to round out the semi-circle which now forms the lawn in front of the residence, to build up the land where the residence stands into a high terrace, and to level off the areas for the tennis court and vegetable garden lying in the Northeast section of the property.

The ravine running off to the Southeast of the property was converted into a series of naturalistic pools and waterfalls by building four dams of native rock across narrow sections of the ravine. In Spring the lake and this series of pools fill naturally with the melt- (Continued on page 52)

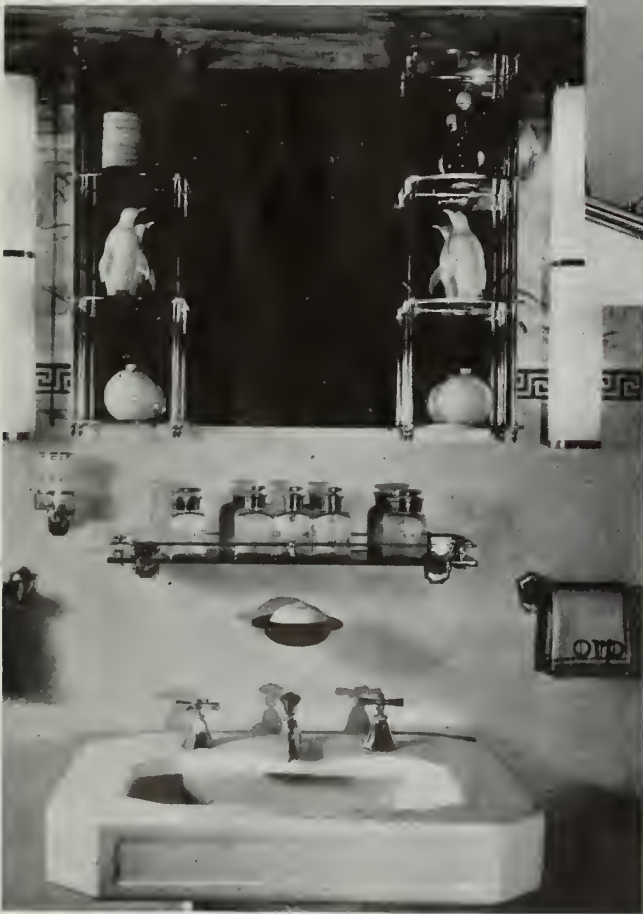
GIFTS FOR THE MODERN BATHROOM



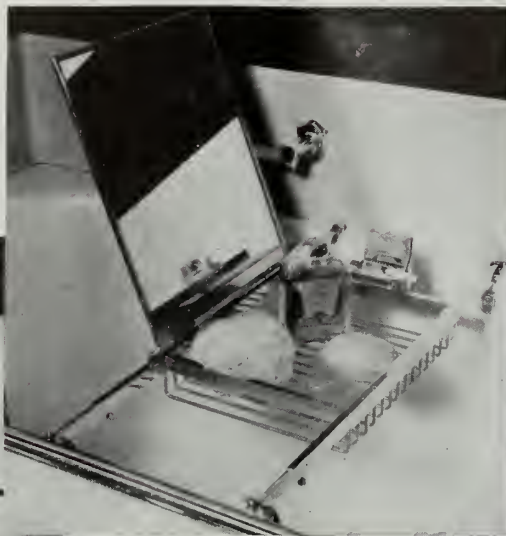
A new fad in men's modern bathrooms is dark towels. There is a hamper and scrap basket in white with iron decoration, a tall, white smoking stand, and a white cord soap holder, on leash. The wooden towel rack is new. W. & J. Sloane. Photo Hewitt.



The gifts shown here, both for children and parents, are mainly of that popular, fairly new bathroom material—cork. The train of cars carries child's bath soap. A feature is the painted tin bath cabinet, to hide damp towels, sponge, etc. From W. & J. Sloane.



Accessories for a woman's bathroom—one of the new wall shelves, chromium trimmed with mirror back and crystal shelves, below a narrow crystal shelf for toilet bottles and bath salts. Modern lighting features. Lewis and Conger.



This bridge over the tub makes bathing a luxurious pastime. The chrome tray with metal mirror holds Elene of Vienna Pine Spirits and Morny's soap. The most exciting feature attached to tray is a combination ash-tray, cigarette and match holder. Lewis and Conger.



This modern vanity table and stool is quite enchanting in its simple design and execution. It is white lacquer with chrome base, the stool cushion is white, deep pile velvet. The toilet set is crystal with black glass. James Mont.

Sloane does both . . .

A budget library

This delightful library in the House of Years is a perfect example of Sloane elegance at little cost. The inexpensive pine walls are a rich background for the unpretentious but really charming furniture: Chippendale coffee table (\$37.50), lily chintz love seat (\$99), mahogany open-arm chair (\$65), wing chair (\$85), mahogany lamp stand (\$35), and the newly smart hand-hooked rug (\$69.50). Though Sloane budget furniture costs no more than "just furniture," it has this great distinction: Every piece is made under the direction of the Sloane staff of designers in Sloane's own workshops.

W & J
SLOANE

FIFTH AVE. AT 47TH
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And a living-room with antiques

Corner of a beautiful 18th Century living-room on the Four Centuries Floor . . . a treasure-house of choice antiques and certified reproductions. In the window is a charming old Chippendale game table (\$400) and two mid-18th Century walnut chairs (\$300 each). The cabinet is one of a pair of exceptionally rare Sheratons (\$1200). Other interesting details are the Heppelwhite armchair in the foreground, the Adam couch and mirror, the Pembroke end-table, and the remarkable Kermanshah rug.

W & J Sloane are decorators to beautiful homes—large and small.

ITALIAN ART VISITS PARIS



A VERY curious and whimsical goat in glass, modelled by Alveare of Venice, and executed by Industria Vetri Artistici, Murano. It is done with curious Mediæval grace and feeling but not too realistically.

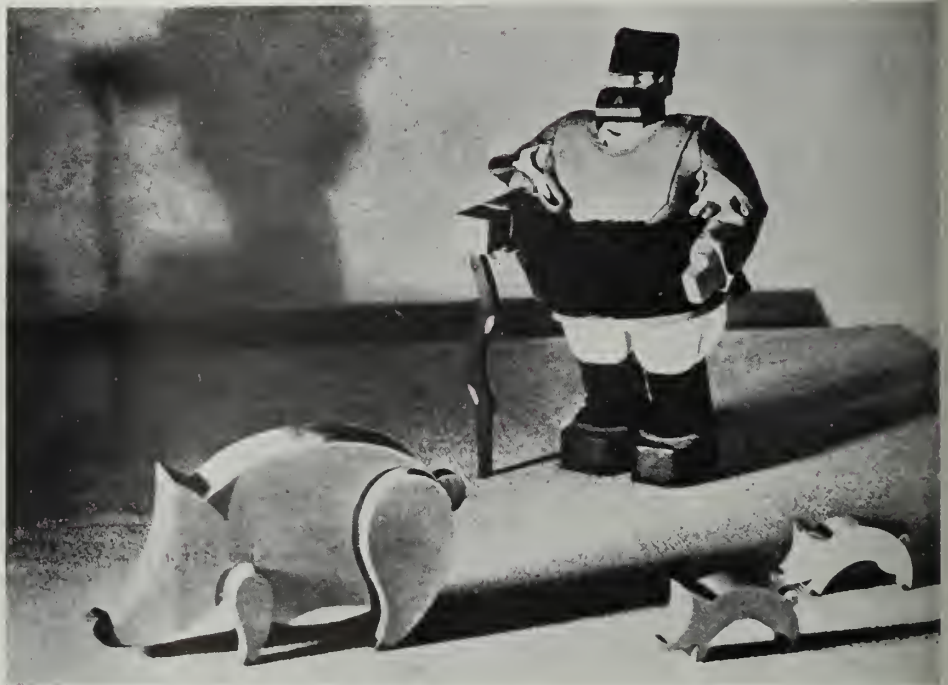


A VERY ultra-modern porco is shown here under the guardianship of a rather soldier-like shepherd; and there are little porcos running hastily after mother; all well done in the modern craftsmanship.

IN THIS exhibition of Italian art held in Paris in June, July, and August, the modern Italian porcelains were preëminent. Among the most interesting was the "Ant-hill" by Giovita Vitali, from Industria Vetri Artistici, Murano.

THIS brilliantly colored parrot in the Italian exhibition was of blown glass, designed by Alveare, Venice, and executed by Giovita Vitali, Murano. It was a very modern piece of bright beauty and distinction. Shown below.

A DELIGHTFULLY comical, very modern donkey seems somewhat astonished at the absurd little cat looking up at him, all dressed up in an ancient Italian saddle. Naïve and crude—and yet exceedingly modern art. Shown at the Italian exhibition at the Petit Palais.





Georgian living room desk made of deal, with "zebra" deal veneers, slightly high-

lighted with gold, gold practically invisible.

Where drawers show on photograph, the reverse side has cupboards, similarly treated.

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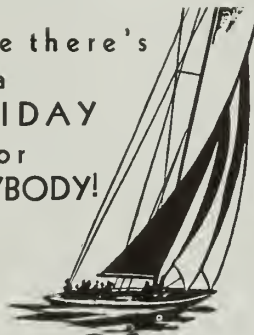
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Ethiopia Has Its Art and Culture

(Continued from page 13)

But there were more personal gifts. Mr. Jacoby was given a sword, the scabbard of which is embellished with silver and gold filigree set with pearls, the characteristic round shield of hippopotamus hide being encrusted lavishly with gold.

To me, the emperor gave a complete national costume woven by hand and trimmed in gold, according to ancient designs, with bracelets, anklets and necklace to match, such as had been made in Abyssinia for countless generations. Other members of the mission were given similar gifts, our Minister to Ethiopia, the Hon. Addison E. Southard, receiving a warrior's costume of lion skins, with the characteristic handsome helmet plumed with the lion's mane.

On the other side of the ledger were the unofficial gifts which were paid for privately by the various commercial concerns presenting them. The list is rather extraordinary and various. There was an electric refrigerator and a red typewriter emblazoned with the Ethiopian royal arms. A combination radio set and phonograph, augmented by one hundred records of typically American music. Five hundred rose bushes included several of the species named after President Hoover.

As a contribution to the national library, there was a bound set of the National Geographic Society's publication, and a bound report of the Chicago Field Museum's expedition to Abyssinia. But most modern of all were the three motion picture films. The titles selected were "Ben Hur",

"King of Kings" and "With Byrd at the South Pole".

An unofficial gift which I proudly brought back with me is a portrait of His Imperial Majesty painted by the leading portrait artist in Ethiopia. It represents the Negus Negus dressed in gold brocaded cerise silk, with a green ribbon across his chest, standing by an Abyssinian lion. It is painted in tempora on the skin of a lion, and the reverse of the portrait shows the hair of the beast's pelt.

The basket work overlaid with ornament and silken wrapping, the magnificent metal filigree work, the fine cotton garments which the men weave themselves, with hems embroidered in silk to designate the rank of the wearer, and the state of the dance, of music, art, letters and architecture may be primitive, as the Gothic Bayeux tapestries are primitive. But all things taken into account, especially in the light of the rapid modernization of his capital, Addis Ababa, its comfortable hotels, legations, palaces and race course, we can hardly with any fairness consider the Ethiopian as savage. The very name of the capital, "Addis Ababa", (or Abeba) means "The New Flower". The vitality and superior intelligence that enabled the Amharic people to dominate their neighbors have not deserted them.

When Vasco da Gama's brother Christoforo visited Abyssinia in the Sixteenth century, he found what he reported to be a highly civilized people, with an imperial court and an established Christian church.

THE commoners in Ethiopia, in spite of various admixtures of blood from other races in Africa, still bear the features inherited from their Semitic ancestors. This typical girl at the top of the page, with her pompadour headdress, and the youth at the left, are fine examples of modern Ethiopians.



Photos by Brandt & Brandt

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To those who appreciate reproductions and antiques of quality and distinction yet modestly priced, the new permanent Madison Avenue home of Lans will prove a revelation. For here you will find furniture and decorations of all periods in the greatest variety. As an example, the cabinet illustrated

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FROM SHOP TO SHOP

BY WAY OF BOSTON—Returning to town empty-handed, or worse still with an empty rumble-seat, is hardly the way to start the decorating year right. So we stopped on Boston's Charles Street and found several fine old things which we took along with us—and several more which we left reluctantly for lack of space. So when you are in Boston be sure to visit Leon David's, particularly if you cannot bear modern lamps, and love old ones. He has a gorgeous alabaster round column lamp, 34" high, wired for two bulbs. The important thing about it, next to its size and practical lighting capacity, is its simple beauty of color and design. Beautifully veined in shades of golden brown, it is a true answer to the discriminating prayer—and is very reasonably priced, costing less than a modern lamp of similar height and light.

Those who like primitive paintings in a modern scheme, will pounce upon a pair of American XIXth century portraits at Fred Finnerty's. Very stylized studies of a lady and gentleman, in simply disposed areas of color—Delft blue, cherry red, mauve, green and white, they are perfectly framed in plain gilt. The size of each 25" x 28". The price for the pair is really dirt cheap, but don't tell Mr. Finnerty!

Fox-hunting is at present more in the minds of a great many people than art and houses. I must however shout "Tallyho!" from the Charles Street hunting-country, and urge you to pause at least as long there as you will for the stirrup-cup. For a set of hunt paintings at S. Tishler's is definitely "nice-going." There are four, each 14½" x 22", the subjects being "The Start," "The Hunt," "The Chase," "The Finish." Painted by an elusive gentleman who calls himself "Rideout." These pictures date about 1840, and are in their original gilt frames. Do not expect them to be Alkensis, for they are more unusual, if you will forgive the heresy.—P. S. You fellows with horses will think nothing of the price.

If there is anyone who shares my contempt for most vases as being too small, too precious and altogether incapable of holding one's hybrid delphiniums—take my hand and come into George McMahon's (also Charles Street). Here is a vase worthy of the name. Every one

of its 20 inches of sparkling blown glass calls for anthems. It is deep, plain, straight and has a gracefully flared rim. No green-house owner need despair this winter, provided there are more such flower jugs about.

The club or the gentleman's library should have an inkstand seen in Joseph J. Carbone's. VIIIth century burl walnut is shaped kidney-fashion, forming a pen tray at the front, while the back holds a heavy blown glass well, flanked by walnut sand-shaker and penholder.

This same gallery has a fine pair of hurricane-globes, plain and unusually curved. Because their date is unknown, they are marked very low.

Perhaps I lingered over-long at Carbone's. He has such whim-ticklers as a pair of Staffordshire mantel ornaments wherein we see bright orange lions couchant, bearing pale youths, blue garlands and lambs! A fitting farewell to Charles Street.

MANHATTAN BLUES—No reflection of a mood, but of the season's color news. Blue is sensationally the color of the year in decoration. In spite of conservative sniffs heard faintly, the Waldorf Towers will soon resound to—Blue. With Tiffany, it's bright blue piqué note-paper, with Rose Cumming it's as much yards and yards of blue silk fringe as anything else, and with Edna Ferber, it's a bedroom. Rose Cumming is doing the room, the tones of blue all being derived from a modern painting on glass Miss Ferber gleaned abroad. Students of influence will look for a blue motif underlying the next Ferber novel.

So a New York blue-shopping tour is in order, and the laurel wreath goes to Rose Cumming who has plain wall-paper in ten shades of blue, and five shades of green-blue. At this bazar the chintzes are famous.

The M M Importing Company has three dishes, suitable for sweetmeats or ashes, shaped like shells. They are Worcester of the early (Dr. Wall) period, circa 1755, and decorated gracefully with chinoiserie foliage and birds in deep blue. One is 4" in diameter, the other two being a pair, 3" across. Those holding gilt-edged securities will also want these.

Another good blue item shown in this atmosphere of tobacco and antiques is a pair of Turner cache-pots, with raised white swans, flowers, rosettes, and beadings on a bright blue ground 4" high, but low in price.

Bringing a Long Island orchard to New York is not as fantastic as it sounds. That is, if you call in Lieze Rose, of photo-mural fame. Last Spring, a friend of mine took a series of photographs in panorama of his orchard in full bloom. These he turned over to the resourceful Mrs. Rose, who has blown them up into a ravishing photo-mural of a palladian blue which will take many breaths away. Thus, my friend's town drawing-room presents a lyric transcription of Long Island apple blossoms upon its four walls!

Table linens in blue, especially formal ones, are scarcer than the proverbial hen's teeth. Mosse, Inc. solves this dilemma majestically with a cloth and napkins in pale blue and silver damask. Blue linen and silver rayon threads are woven in a pebbled pattern over the center areas. Broad bands of gleaming silver border cloth and napkins. Mosse recommends marking these with a smart modern letter-arrangement in dark blue diagonal embroidery outlined with white.

Steuben's pair of Flemish blue blown-glass bucket vases would look magnificent on a table bearing the blue and silver cloth. The vases are 12" high with flared rims. Very reasonably priced, and you may be sure that arty flower arrangements would be impossible in them.

Norman of London has a handsome Sheffield decanter stand, holding three deep blue Bristol glass bottles with gilt ornament and inscriptions. The bottles are "fifths" and are designated for Rum, Brandy and Holland. The period is George III, the price—a Hanoverian ransom.

If you will skip from royal plate to hardware, and go to Hammacher Schlemmer's, you will there find an Italian pottery luncheon service in powder blue with dark blue decorations which include three-masters, anchors and nautical flags. I am told you will delight in the double vegetable dishes, the round sandwich platters, the cream-soups with dolphin handled tops,—and in the price.

THIS YEAR'S HOUSE—Sloane's House is truly a "House of Years," for it is presented this season in its *third* annual metamorphosis. Each year now, the unveiling of this promotional mission heralds the new season's smartest decorating ideas. During a turn of these eight bright rooms will provide valuable inspiration to the home-maker—still somewhat dazed to find herself transplanted from soot to soot. Surrounding the house on W. & J. Sloane's street is a vivid bazar—a series of accessory shops devoted to luxurious necessities for bath, bar, set and terrace. Also shown, three hundred lamps! If you can't find your lamp at Sloane's you had better throw the sponge and use candles. Looking at furnished rooms is a favorite indoor sport at this time of the year, as it is an entertaining way to dodge one's decorating problems, under the thinly veiled alibi of "getting ideas." McCutcheon's had a really good notion as the *raison d'être* of their new rooms, which has as its color theme, a hue brought from the impressively restored city of Williamsburg. They are beautiful colors and beautiful rooms are the result at McCutcheon's.

THE MAIL-BOX—Be sure to write us if you want any information about things here described, or about ideas of your own with which we can help you. We pound the pavements and the typewriter continually, and would love to do some pounding for readers of ARTS & DECORATION.—N. C.

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You may want to enjoy the genial indulgence of your decorophobias by talking them over with us. If we don't know, we'll ask experts when you ask us.

Very sincerely,
THE EDITORS.



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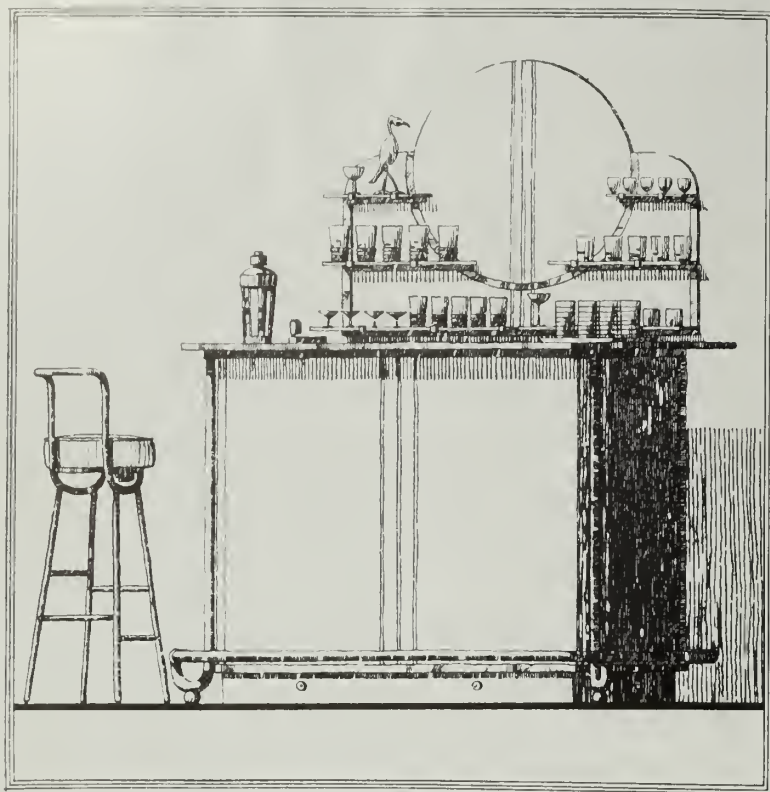
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THE METROPOLITAN OPERA. By Irving Kolodin. Oxford University Press.

A history of the Metropolitan Opera from 1883 to 1935.

THE CHANGING OPERA. By Paul Bakker. W. W. Norton & Co.

A MUSICAL COMPANION. Edited by John Erskine. Alfred A. Knopf.

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Mission Wood-carvers

(Continued from page 29)

back over tortuous mountain trails, steep and rocky, so the material was by necessity short.

Some of the door stiles were pieces—mortise joined—and on one door, scarf joined, to make them long enough. Yet only a skilled eye could detect the joint. Think of it after nearly two hundred years! The cost of time today would not permit such workmanship and were one willing to pay the price of hand labor, could it be found? But the rapidity today that is demanded in the factories would militate against the time consuming process of making the intricate tight fitting joints that would resist the ravages of centuries.

After I had admired the workmanship and design of these beautiful doors I was puzzled by the identity of the lumber. A few days later when conversing with some of the village people I found the answer. Locally amongst the natives the trees were known as Huirigo and to the botanist by the name *Populus monticola*, a species of cottonwood living in the higher parts of the southern portion of Lower California. It was first recorded in botanical literature through the publication of its description by the eminent explorer and botanist, T. S. Brandegee. These cottonwoods had long served the early Spanish, for besides the lumber used about several missions in the southern parts of the peninsula, boats had been built to explore the upper reaches of the Gulf of California, or, as it was then known, the Sea of Cortez.

My informant took delight in showing me a growing specimen of the tree, and a beautiful thing it was, tall, with a silvery white trunk that rose thirty feet to the first branch. The dense top was of a dark green color formed by myriads of rather small lancet-shaped leaves that shimmered in the light breeze and bright sunshine. Its trunk was about twenty-four inches in diameter and the age, according to my friend, was about eleven or twelve years.

When my face showed some expression of doubt, he hastened to explain that this tree was growing in a well-watered garden and had grown rapidly but that in the mountains where the trees grow in their native range the growth is somewhat slower. This expla-

nation dispelled my uncertainty as I remembered how very fast the cottonwoods grow in our own farm regions when given the benefit of cultivation, warm climate and plenty of water. He gave me a piece of wood taken from a Huirigo tree. Close examination of the piece disclosed a fine, moderately hard, even, straight-grained wood of dark reddish color somewhat resembling Honduran mahogany. A cut surface had a lustrous satin-like finish capable of receiving a high polish. Scrutinizing the beautiful grain of this wood, I was impressed with the possibility of its introduction into our irrigated southwestern deserts. The region in which it is native has a climate not unlike that of southeastern California and southern Arizona and surely a tree of such usefulness and beauty would be a welcome addition to our desert communities.

The old mission held yet other examples of the woodworker's art; three great sturdy hand-made chairs that had been used by the priests from the time of the mission's inception. Fashioned from native ironwood (*Olneya tesota*), called by the natives "Una de Gato" which translated means cat claw, and so named because the trees are covered with short, stout, curved, needle-sharp thorns, these chairs were so heavy that to move one even a short distance proved quite a task. Rows of large-headed wrought-iron tacks along the back and seat sides still held bits of leather that once formed the seats and backs, long since replaced with wooden box sides. Close designs of two of these beautiful chairs I have seen in California homes, brought direct from Spain by their present owners. However, they did not reflect the real antiquity exemplified by the mission specimens. The third chair at the mission was of a turned design which I took to be of Moorish influence. Both types are shown in the accompanying photograph. Not being skilled in the history of architecture I cannot define or classify the period represented in the chairs or the mission. Whether they are true Spanish or of Moorish inclination I cannot say. I only know that the sheer beauty of it all is so impressive that the classification, one way or the other, in no way detracts from the pleasure of viewing the structure's graceful lines. Let the photographs tell the tale and give the detail!

This mild climate is very favorable to the existence of the mission, which is built of cut lava stone. The natural process of decomposition is much slower here than with the more northern missions, which were built of adobe bricks. Ordinary routine repair at San Ignacio is done by devout followers, but the more costly work calling for skilled artisans has not been attempted.

The mission's decline was simultaneous with that of the various religious orders, and recently the expulsion of the Catholic priests from Mexico through political pressure left the mission untenanted.

Scorching deserts, terrible rocky roads, and remote fastness forbid much travel to this glorious mission, and while distance lends enchantment it also proves a barrier. Thus San Ignacio mission, the most beautiful mission of the Californias, is apt to hold from the world at large some of its beauties of architecture for many years to come.

Branch Cabell

(Continued from page 21)

Mr. Cabell. From his pinnacle in Richmond, Virginia, he looks down into the valley called America, breathes deeply of the rarefied air of seclusion, coming down only now and then to call on his New York publishers, or to answer the silly questions of aggressive interviewers, or to explain patiently to his readers that his name should be pronounced to rhyme with "rabble."

Because he has clung so tenaciously to his privacy, his reading public has taken his life in their own hands, being apparently dissatisfied with the colorless information listed in Who's Who and the encyclopedias. They have painted him, rather ruthlessly, as a lurid, Rabelaisian figure who spends his spare moments ravishing virgins and inventing new vices. Such legendary gossip has become popular despite Mr. Cabell's consistently quiet and gentlemanly manner, despite the Episcopalian and highly sedate atmosphere that constantly enshrouds him. And Mr. Cabell, doubtlessly amused, neither approves nor disapproves but keeps on producing works of art. His most recent one is *Smith: A Sylvan Interlude* which his publishers describe as "a novel for parents and other adults who find a sense of humor indispensable."

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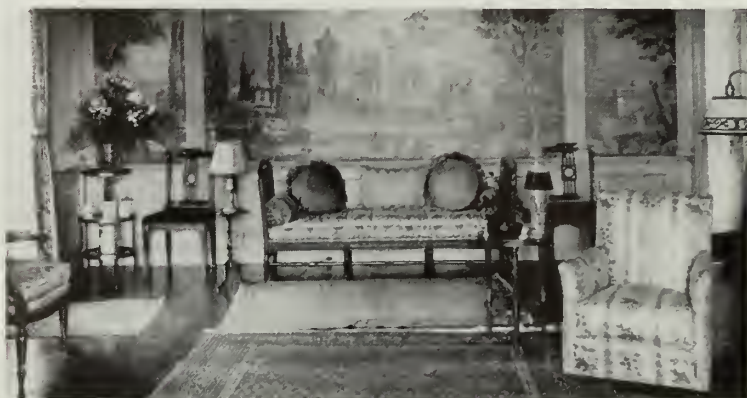
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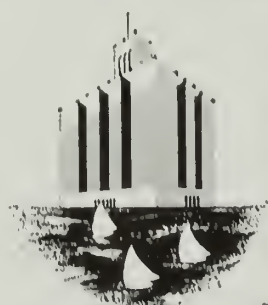
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Gary Cooper's House

(Continued from page 17)

wheel ring of white. The walls are a marvelous dusty pink. Both these tones provide a perfect background for the luxurious bed, done from headboard to foot in off-white lapin. The chaise longue, in two parts, is richly tufted taffeta bound with beige French ribbon. The secretary, painted to represent tortoise shell, carries out the soft brown tone of the room. And a commode is of white lacquer decorated in brown. A six-panel mirror screen towers nine feet high reflecting light and spaciousness from the six French windows. Before it is a glass boat mounted on a Louis XVI table with space beneath for books. White damask curtains hang in the doors repeating the feeling of height from the screen. All the doors are outlined by half-rounded glass mouldings. Four-and-a-half inches wide. The fireplace has a glass bolection moulding and the hearth is cocoa marble.

All these warm tones, all this beauty of new materials and textures, all these chef d'oeuvres from the looms and workshops of the world make up a house that is completely individual. It's going to be a house with none of the old stereotypes or clichés, a house with no backward glances to yesteryear and only a brief curtsy of respect to tradition.

Though it has avoided all the sense of starkness which is the pitfall of the moderns, it has somehow achieved the feeling of space and un-hurry which the best modern things produce. Though it has no panelled walls or old masters or tapestries, it has somehow ingested the feeling of gracious living which these things give us also.

In decorative style, it is neither Modern, Traditional, nor imitative but a complete law unto itself and sufficient thereto. Mr. Keats being right about things of beauty, it will endure for a long, long time.

If the lucky Coopers who will live there like their house even half so much as this chronicler did the plans, they'll be living in Utopia.

IN DECEMBER

Our magazine is dedicated to the Holiday Hostess and the Art of Entertaining. This of course calls for a background of handsome furnishings which will be illuminated by the thoughts of famous hosts and hostesses for a Merry Christmas.

Of Norman Blood

(Continued from page 23)

rough-sawn oak, except for the irregular pine boarding in some of the gable ends. Following the Norman French precedent, in which this architect has been so conspicuously successful, most of the dormers carry the face of the building up into the roof, effecting the happy integration of building and roof peculiar to this style, the dormer thus being a part of each and not an added excrescence. This charming unity of house and roof is further emphasized by the roof sweeping, in several places, down to a single story above the ground, with the whole in a range of greens, greys and soft pipples.

The whole exterior affords a very timely reminder to those who may be in a way to be led astray by more or less exciting twentieth century architectural heresies, that nothing can ever take the place of the interesting textures of old building materials. Nor is there any type of house architecture, except the early English, that can be depended upon to grow old with grace and distinction. Age, indeed, adds to such houses the quality that we naturally associate with them in our imaginations whenever we recreate the type today.

Certainly a large part of our human idea of "home," until the impact of some of the more subversive doctrines of the twentieth century, has been one of age, of accumulated family traditions and family history. What is to become of this idea of home as an old and familiar haven, a place of known abode, if, in design, we are asked to eradicate and stamp out every suggestion, every reminder of anything prior to the day before yesterday? We are even being asked to anticipate tastes that have not even been formulated yet—and call this synthetic expression of spiritual restlessness a "house". Among other strange defects in rationale, the advocates of the plate glass and chromium steel dwelling seem to proceed on the presupposition that nobody has (or, for all I know, ought to be allowed to have) any beautiful old furniture, any old pictures, glass, china, or any of the things from which stem the human satisfactions of past association or present joy. In the ruthless elimination of these things, one is moved, at times, to suspect a psychology not unlike that of the social parvenu, who would

rather not ever be reminded of things that are no part of his family background. The builders of "show places" of thirty and forty years ago deceived no one but themselves when they built chateaux and villas and filled them with hastily acquired "works of art". Perhaps they did not even deceive themselves.

But this new school of self-deceptionists, the advocates of "International" architecture, seem not only in a fair way to deceive themselves, but, what is worse, to deceive a younger generation whose tastes, as yet unformed, may easily be led to believe in the new delusion that anything new is good and that anything old is hopelessly reactionary.

It is in this that I see the really far-reaching significance of such work as is being done by a few sincere traditional-minded architects like Harrie T. Lindeberg, H. L. Bottomley, the late Roger Bullard and Frank J. Forster. If they continue to prove by their work, as they have sincerely and consistently done, that traditional types of architecture are still beautiful, still expressive of fine and gracious—and even of well-bred modern—standards of living, the architecture of the best American country houses may be held in trust, as it were, by these architects until a younger generation will have had time to form tastes that will appreciate and perpetuate it.

Fannie Hurst's Home

(Continued from page 11)

shows the frieze across the Italian mantel, which also came from the ancient palazzo on the Florentine hills. The whole idea of the mantel is ecclesiastical, and it builds up splendidly from the frieze to an arch above.

Through the grey cypress doors under the wrought-iron archway, you pass into the dining room, which is again mainly Florentine. The long refectory table is oak, and the oak chairs, which were found in Florence, are richly carved in the manner of the Renaissance, definitely ecclesiastical in their ornamentation. At the very end of the dining room are two carved cupboards from the vestry of a very old church in Italy. In these cupboards, the priests kept their beautiful raiment, and the wood is worn to an exquisite patina from the handling of centuries.

The dining room rug is per-

haps almost Miss Hurst's most priceless possession. It is Mille Fleurs,—a thousand flowers to complete the design,—with the long slender green leaves on the border, which is like a coat of arms for a Mille Fleurs rug.

Much of the silver in this room is old Italian and Spanish, and the brass and bronze are, of course, from Russia. The upholstery of the chairs and the window seats is of red antique damask from Rome.

Miss Hurst has one set of silver spoons and forks of the Renaissance which has an interesting history. She bought the spoons, six of them, in Spain, and was told that there were six matching forks to be found somewhere in the world, no one knew where. Eventually, one day in a little shop in the lower quarter of Florence, she found the forks! She even found the old velvet lined case in which they had rested for centuries!

This was one of the many strokes of good fortune in collecting that came her way. Things happened that seemed too incredibly delightful to be true, like her reaching Russia in those sad days of the dissolution of the Greek Church, and finding the old Italian palazzo for her woods and furniture.

The embroidery on Miss Hurst's old table in the dining room is a Russian cope, with much gold and silver. Another bit of history in her collecting was finding the little pottery fountain on the wall at the right as you enter the dining room. It is 13th Century, and the brilliant colors are apparently indelible. She was led to this lovely thing by one of the old monks of Assisi, who loved it, and who wanted it to belong to someone who would cherish it as he had done. Indeed, the monks about Florence were very kind to Miss Hurst—as who would not be?—and more than one treasure came to her through their understanding of her love for beautiful things, and her desire to incorporate the Italian tradition of fine craftsmanship in her home.

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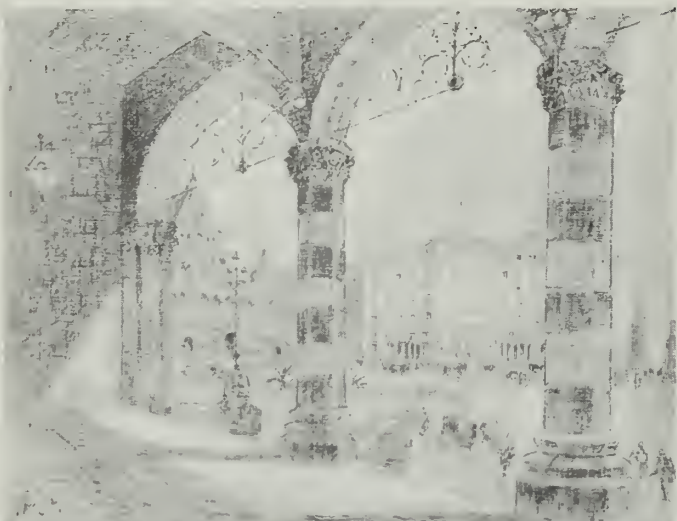
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Sculptured Landscapes

(Continued from page 37)

ing snows and Spring rains. A dam ten feet high, also of
native rock, at the West side
of the lake blocks a low point
in the existing land and holds
the water at the desired level.
Any surplus of water falls over
this dam into the smaller pool
below it, and from a lower dam
at the end of this small pool
escapes into a natural stream.

An Artesian well located
close to the Northwest side of
the lake furnishes a further
water supply. From this well
water is pumped through a
pipe to the edge of the lake
where it spills out over natu-
ralistically arranged rocks and
enters the lake in the form of
a waterfall as shown in the ac-
companying sketch. By pressing
an electric button in the house,
which starts this pump, the
water can be made to flow over
all the dams. When the level
of the lake rises so that it flows
over the high dam into the
small pool below it and starts
to overflow the low dam at the
end of this pool, it is picked up
by a drain and carried to a
nearby pump which forces this
overflowing water through a
pipe line to the Southeast
corner of the property. Here it
is released into the ravine and
by gravity flows in a downward
course to the lake, creating as it
goes a series of waterfalls over
the four dams which span this
ravine. In this way, by the
simple pressing of an electric
button, the water is put into
circulation, kept from becom-
ing stagnant, and at the same
time forms a series of waterfalls
which makes a most attractive
landscape feature entirely natu-
ral in appearance.

The house standing on its
high rectangular terrace offers
a lovely view across the velvety
green lawns that sweep down
to the blue waters of the lake
whose far embankment is
planted with low evergreens
and trailing roses. Beyond the
lake a field of Alfalfa with its
lovely lavender-blue bloom
sweeps to the woodland at the
Western boundary of the prop-
erty where, at evening, the rich
green foliage of the trees is
silhouetted against sunset skies.

A recreation room built
under this high terrace on
which the house stands, opens
through a series of arches onto
the lawn which sweeps down to
the lake. To the South of the
house lies the garden shown in
the accompanying sketch. Built
on several levels, this garden is

surrounded by a high wall, the
West side of which is broken by
a series of arches overlooking
the lake. To the West, balanc-
ing this garden, lies a swim-
ming pool also enclosed with
a high wall planted with Espal-
iered fruit. Like the wall of
the garden, a series of arches
forms the side toward the lake.
Beyond the pool is a square
flagstone terrace shaded by
four huge Elms. From the shel-
ter of this terrace one looks
toward a sand beach at the end
of the lake and to the little
island beyond. In the other di-
rection a vista extends through
a rose garden. North of this
terrace lies the tennis court
flanked on one side by a vege-
table garden and vineyard, on
the other by a cut flower garden,
herb garden, and a garden of
bush fruit. A wide perennial
border curves informally along
the North end of the lake and
leads to a guest house and to a
level area designed for various
outdoor sports. Beyond this
area a paddock extends con-
taining nicely spaced jumps for
the horses.

Starting near the Southeast
corner of the property the en-
trance drive from the highway
sweeps down in an easy curve
to a square forecourt in front
of the residence. This road has
been laid out so that its drain-
age is taken care of in the
natural fall of the land. A park-
ing space and service court,
both hidden from the house by
walls and planting, are easily
entered from the forecourt and
drive. A service drive enters
from the highway at the North-
east corner and swings down
past the stables and greenhouse
to the service court North of
the residence.

Bridle paths which follow all
boundaries of the property
offer an easy means of access for
work carts used in caring for
various parts of the property.

At the South end of the lake
a hillside with a Northern ex-
posure affords an ideal site for
an orchard which serves the
double purpose of supplying
fruit and of making a charming
landscape feature with its
Spring bloom and Fall fruit.
This orchard screens a large
vegetable garden where coarse
crops, such as potatoes and
corn, are grown.

All these landscape features
have been fitted onto the land
in such a way as to take the
greatest possible advantage of
drainage, suitable exposure
for their various uses, and
convenience of access and econ-
omy of upkeep.

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NOTES FROM A DECORATOR'S CUFF

Around the town there are some fine goings-on. The Williamsburg rooms at McCutcheon (authentic reproductions of some of the colors and panelling in Mr. Rockefeller's colonial restoration down in Virginia) will be on display at least through Christmas, maybe longer. Lookers-in on this have gone quite cul-razy about the colors which you can buy here by the gallon already mixed and then turn over safely to any garden variety house painter with no further qualms. This department fell under the spell of the Ballroom (1) and Palace (2) blues. And one other divine concoction labelled Palace Mulberry which is the exact hue of the sauce on *profiterolles au chocolat*.

Decorators, too, are going quietly mad over glass and its mirror variations. Elsie De-Wolfe, Inc., in particular has gotten up some stunning effects. Giant mirror screens and all sorts of mirrored furniture—dressing tables (everybody has these), consoles, urns, even a glass fireplace. And glass bricks make a marvelous bar with mirror at two sides and indirect lighting all around. Life is getting more brittle every minute and we predict some grim cases of jitters from all this.

Chartreuse blinds (very pale) are taking the town by storm. People are just beginning to find out what a nice sunny look they give to a room. A friend of ours has them with dull blue striping in a white bedroom. Effect—stunning. . . . George Jensen Co. silversmiths, having moved over to the Avenue from 57th St. is doing nothing by halves. He has five windows (count 'em!) full of porcelain, heavy hand-wrought candlesticks and odd spoons that we'd give our eyeteeth for—spread out along Fifth. . . . The Comtesse deForceville tells us of a friend of hers who bought a small apartment and then turned ships' carpenters loose in the place. They now have storage space ample for all the doodads in between ice skates and their finest Baleek china. We recommend this to anybody with less than ten rooms. . . . A new Tyrolean trend has started to seep into town with Mr. Vincente Minnelli who did the sets for the Bea Lillie show "At Home Abroad" as the impelling finger in the pie. Ladies' hats have slanted in this direction for many a week. But it took Mr.

Minnelli to figure out just how nutsy the Tyrolean colors could be—he has made bedazzling combinations of a dull beautiful green, bright red, sooty black, and bachelorbutton blue. A whole raft of ski clothes based on Minnelli sketches are coming along soon, we hear—replete with heart motifs, dancing peasants, edelweiss, gentians, and colored pompons. Very gala. May we lift a wee small voice to point out, deah reader, that it was with such a wave of fashions for the female contingent that the tide of Victorian and Empire decor rolled in several years ago? . . . So keep an eye on Mr. Minnelli and this winter's Sunday snow trains in case the trend should extend to well-dressed drawing rooms next year. Already a friend of this department has done a nursery for her little stranger in Tyrolean motifs. She has peasants and acorn leaves and Alpine flowers painted all over the place. The effect is pretty seductive, a definite relief from the cloying pinks and blues of the average baby's-room.

We're wondering, too what the effects of the magnificent settings for "Anna Karenina" and "Top Hat" will be on next year's interiors. "Karenina" brought back with a rush all the lure of extravagant pomp and circumstance—curving marble stairs, rich silky brocades, heavy gilt frames, massive furniture, and so on. The sets were the best argument in years for the return of the Era of Ruffles. But along comes "Top Hat" with its becoming elision of frou-frou from the sets and a certain air of well-spaced lavishness. Query: Which influence will prevail on the decorating public? Or maybe the two schools will combine to give us higher ceilings and more and more floor space in the homes of our friends.

Modern furniture is taking a fresh hold on college rooms this year. Of the dozens I saw in Princeton last week, at least two-thirds had a definable modern air, several had quite decent modern paintings on the walls and one had a Salvador Dali reprint! The youngsters run to durable, non-scuffable color schemes, much chocolate brown and cork and copper. The effect is Male-with-its-eyes-open, an improvement over the old prevailing order

of green and rust, clipper ships in full sail and hunting lithographs too full of pink coats.

Charles J. Duveen, the international decorator, has moved into fancy new quarters on 56th St. just west of Fifth Avenue. To celebrate this departure, he held a Martini fest last month and a preview of the really lovely copies of "Charles of London" pieces which Macy's are soon to handle. Mr. Duveen will continue to purvey his originals copied from Chippendale and Adam and all the famous 18th century craftsmen; Macy will have the copies of the copies. It all seems pretty complicated, but a nice idea for the budget-conscious.

F. H. T.

IN THIS ISSUE

Catherine Murray Jacoby was born in Canada although she is a descendant of one of the old families of Massachusetts. She was educated in the Horace Mann School, New York. During the administration of President Hoover she accompanied her husband, the Honourable H. Murray Jacoby, to the coronation of Emperor Haille Selassie at Addis Ababa. On her return she wrote a delightful book, "On Special Mission to Abyssinia," and dedicated it to Mrs. Herbert Hoover.

Fannie Hurst (Mrs. Jacques S. Danielson), author, was born in St. Louis, Missouri, but has lived all over the world. She first went to Russia to get characters for a book. She lived in Italy to understand the country, and in Spain and in England, everywhere studying and collecting. She is widely interested in the philosophy of living, among the poor, as well as the rich, and has a kind and humorous attitude toward the world. No first night in New York is complete without Fannie Hurst in a box-party.

Lawrence Markham Huey, of San Diego Natural History Museum, was born in Oneonta, California, September 6, 1892. He was assistant and field naturalist to Donald R. Dickey from 1914 to 1923. At that time he became the Curator of Birds and Mammals at San Diego, and has been there these many years.



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The whole subject of Christmas shopping might be made fresher and more amusing this year, if you approach it from the point of view of investment. Instead of wearing yourself haggard trying to give everybody "something different," it might be very relaxing and somewhat uplifting just to look for something that will be serviceable and fine, regardless of changing circumstances and passing time.

Of course, there is a lot of pleasure in finding gifts that are unusual, especially when there is an idea behind them which brings you and the receivers closer together. This thought can even be expanded to hold you in close contact with associations from your past that are most delightful to remember.

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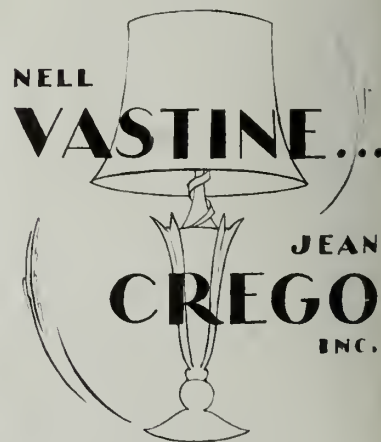
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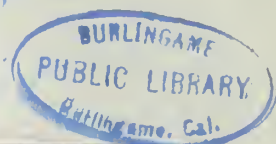
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ARTS & DECORATION



VOLUME XLIII

DECEMBER 1935

NUMBER 5

EDITORIAL

The October and November numbers of ARTS AND DECORATION have met with such a warmth of friendly appreciation, that it is perhaps timely to say just how they are indicative of our future policy for the magazine. In the main, they of course stand for what ARTS AND DECORATION will always stand for with the new publishers: that is, for the very best in architecture, interior decoration, gardens and garden making, both in the traditional and ultra-modern expression. It is not our purpose to encourage one single trend, but all good things, including those good things which carry the stamp "Made in America."

Personally, there are just three ways in which I would like to see marked improvement. I think the October and November issues of ARTS AND DECORATION, although on the right path, are still not handsome enough, not practical enough, not witty enough, and—but I think I have covered the ground pretty thoroughly.

Our ideal for the magazine would be, perhaps, to have it more elegant, and yet more simple, with ever-increasing useful, helpful material, an "If-your-home-doesn't-suit-let-ARTS AND DECORATION-tell-you-why" idea. Literally, we would like to be an advisory committee for homemakers, and tell our readers each month in the most agreeable and amusing manner about the kind of homemaking which includes appreciation of all the arts and all the practical phases of living—articles as easy to read as the narrow column stuff in the *New Yorker* and as wise as the Songs of Solomon.

But all of this is not a change of policy, merely a stride ahead in the development of our present aim, which is to get out a magazine so fresh and new that it is exciting, so vital and honest that it is useful, and so rich in its presentation that in essence it expresses its title, ARTS AND DECORATION.

MARY FANTON ROBERTS *Editor*

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MARY FANTON ROBERTS, *Editor*

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ARTS AND DECORATION is published monthly by McBride, Andrews & Co., Inc. Publication office, Nineteenth and Federal Sts., Camden, N. J. Editorial and general office, 116 East 16th St., New York, N. Y. McBRIDE, ANDREWS & CO., INC., 116 EAST SIXTEENTH STREET, NEW YORK. Robert M. McBride, President. Barrett Andrews, Vice-President and Treasurer. E. C. Turner, Secretary. ADVERTISING OFFICES: New York—116 East 16th Street; Chicago—Rawlins & Hunt, 333 North Michigan Boulevard; Boston—Foote & Barton, 120 Boylston Street; Los Angeles—Simpson & Reilly, 536 South Hill Street; San Francisco—Simpson & Reilly, Russ Building. Subscription price: One year, \$3.00; two years, \$5.00. For Canada and Foreign add \$1.00 for each year. We are not responsible for unsolicited manuscripts. Entered as second class matter at the postoffice at Camden, New Jersey, under the Act of March 3, 1879.



UP THIS Scala Regia del Palazzo Farnese, walked the Cardinal Alessandro Farnese, nephew of Pope Paul III. Built for him in 1547-59 by Vignola, this is the central feature of one of the most magnificent palaces of the Renaissance. Here, while fearless navigators were exploring the Western hemisphere, sovereign dukes assembled around them the fine arts of the Old World.



From the front, three sides of the palace are visible, because, built above the ground floor of a fort, its five equal wings form a pentagon. This chief façade faces the town of Caprarola.

Photos by Anderson, Courtesy of Italian Tourist Bureau

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A COUNTRY HOUSE OF THE RENAISSANCE

By ROBERT MEDILL

LOVED because of their beautiful uselessness in the flood tide of modern industrial life, those falcon nests which we call the hill towns of Italy have a perennial appeal to all who feel that the world is too much with them. They are restful because they are not striving for anything. They are charming because they are not concerned with their charm. They seem human because of their obstinacy in clinging to a tradition which has ceased to have any meaning. For these towns originally climbed the hills to escape the weapons of warfare, but now that Mars has gone modern he can wing his way above them and drop death upon them if he ever feels such sport to be worth while. They are glittering targets for his aim. One raid and they are lost forever.

To gain the luster which qualifies a hill town for inclusion with the elect it should be much more than merely lofty. It should have a definite suggestion of a *past*, perhaps an encircling wall, grand in its present futility, perhaps an old basilica where momentous

things happened in the history of the church temporal, surely a few medieval buildings whose walls whisper of power and pageantry, almost surely a few works of art dating from the era when glorious achievement in this field excited no more surprise than does the erection of a new bridge or factory in our own era.

The hill towns live because they are dead. There is nothing halfway about the demise, with the exception possibly of Perugia, which somehow maintains or has reacquired a rather extraordinary animation, perhaps because of the Fascist efforts to build up its university as a summer attraction for foreign students. The other towns are like so many outdoor museums, but so long as beauty is prized for its own sake they will live in the affections of the world. The first look at them assures us, or reassures us, that they will never again be important factors in the commerce of the nation. The railroads cannot enter their gates but must be content to rush about their noisy business in the valleys far below. Standardization does not threaten them, for it is too busy to climb and disturb the peace of their reveries. Their medieval quality will certainly endure for generations to come.



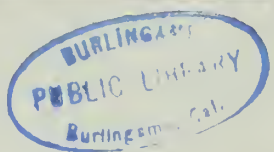
Photos by Anderson. Courtesy of Italian Tourist Bureau

Directly in our path from Viterbo to Civita Castellana lay Caprarola with its palace of the Farnesi crowning the city heights, and we decided to make a halt there. The highway bore us over the hills through a wooded country abounding in magnificent chestnut trees. No blight such as that which destroyed the chestnuts of the Western World some years ago had visited these of the Italian countryside, for their branches were crowded with burrs that gave promise of generous fruitage.

In this section of Italy the horse remains king of transportation and the donkey a prince royal. In common with Spain, traffic moves for the most part on two wheels and four feet. Carts, horse-drawn, carry most of the merchandise in the country districts but quantities of produce are carried on donkey back. These patient diminutive animals carry loads of astonishing size. Towering pyramids of bulging sacks and swelling bundles are balanced securely on their backs and frequently the donkey's master adds his own bulk and weight. Indeed, it is not uncommon for a donkey to be surmounted by a substantial cargo of goods and a man and boy as well. A beast thus laden will take up quite as much of the roadway as a motorcar, and we were continually forced to reduce our speed as we passed one of these princes of the dust.

The town of Caprarola struggles valiantly up a street which clings to a long and precipitous slope. At its apex, isolated, commanding a panorama startling in its splendor, towers the Palazzo Farnese, one of the finest palaces left by the Renaissance. It is owned by Conte di Caserta, but since it is rarely occupied by the family, free admission is granted

to the public three days each week to see rooms and gardens. This splendid pentagonal palace, rising on its exalted pinnacle fifteen hundred feet above the sea, and reached by a double staircase of stone, was built in 1547 by the famous architect Vignola for Cardinal Alessandro Farnese, nephew of Pope Paul III. Although built upon the ground floor of a fort and provided with sham bastions, it has no real defense works. For it was erected during the relatively peaceful days of the Renaissance and could dispense with the massive defenses which had heretofore been a prime requisite of great isolated residences. In architectural design and in detail of ornament it is an authentic palace of the Renaissance. Around a circular arcaded court of stone cluster the halls and room of the château. The ascent to the living quarters is by a beautifully proportioned spiral stairway embellished with frescoes by Antonio Tempesta. The magnificent rooms, consisting of salons, dining and reception halls, libraries, and sleeping apartments, large and small, are decorated by rich wall and ceiling frescoes by Taddeo, Federigo and Giovanni Zuccaro. These paintings, though including allegories and fables, devote themselves mainly to graphic portrayal of scenes from the illustrious history of the Farnese family, a custom of self-glorification common to the noble families of medieval times. Many well-known contemporary figures stand forth as one studies the frescoes. In one of the grand salons, for instance, there are immense scenes which picture the marriage of Orazio Farnese to the daughter of Henry II of France and one can pick out the youthful figure of Henry of Navarre and the firm features of that ruthless woman Catherine de' Medici. Other nota-



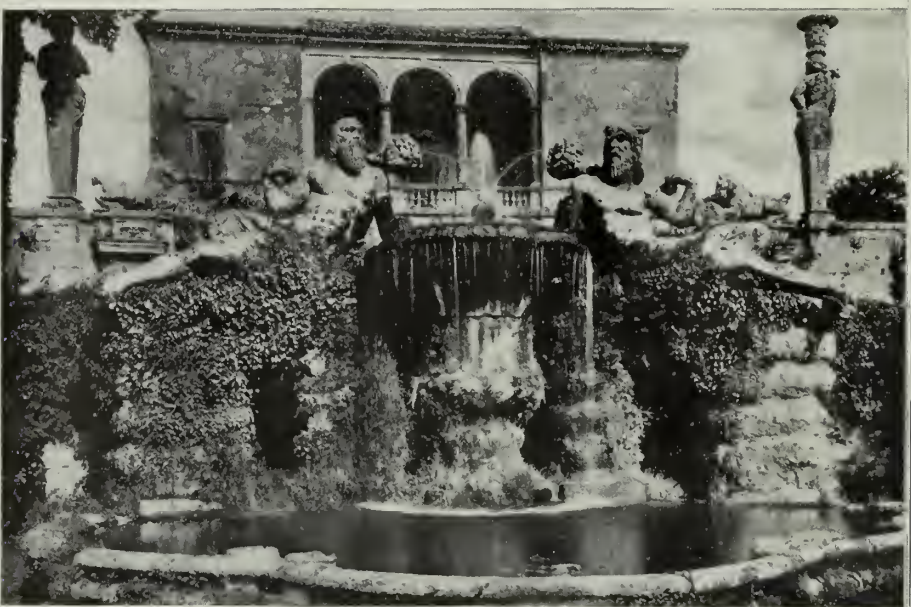
THE Sala del Mappamondo on the opposite page was decorated by Giovanni Zuccari. The room is dedicated to the great navigators and maps of the world. Here are Columbus, whose great discovery was only fifty years before, Magellan, Amerigo Vespucci, Cortez and Marco Polo. The maps lack the whole continent of Australia, which was not then discovered.

ABOVE are two paintings by Zuccari. The top one is a detail of the ceiling in the chapel. Below it is one of the biographical pictures of the Farnese. It shows Francis I, King of France, on a white horse. Just behind him, under the canopy, is Emperor Charles V, and, in the flat-brimmed hat, the Cardinal Farnese.

IN THE upper right corner is the outer wall of the palace. Built on foundations designed for a fortification, it is surrounded by a moat which the increasingly peaceful days of the Renaissance converted into garden walks over which only the sentinel cypress stood guard.

THE Fiumi fountain with its cool dropping waters masked stairs leading from the lower garden to the terrace and casino above. Caryatids supporting urns line the wall above in a stately row.

AT THE right are the cascades of the Delfini which fall away from another façade of the casino. The stone margins of the stone sluice are carved into the forms of fish. The architectural and floral ensembles designed by Vignola for this open air salon still lead the imagination back to the ducal glories of the mid-Sixteenth Century.



bles of the period such as the Duc de Guise and Madame de Mompensier can be found with the aid of a guide. The walls of another chamber are dedicated to the great navigators and to maps of the world as then known or imagined. Here we note Columbus, whose discoveries had set the world by the ears only fifty years before, and likewise Magellan, Amerigo Vespucci, Cortez, Marco Polo, a brilliant company of sea-pioneers. Australia, we noted, is absent from the great maps, for that continent had not been discovered when they were painted.

The formal gardens of the Palazzo Farnese are works of supreme artistry. They soar upward in a series of terraces with graceful cascades of water coursing down the stairways and through the greenery. For the design of these gardens, and of the palazzina to which they lead, Vignola was responsible, although the "little palace" was not completed until long afterward, in 1625.

The hill which holds aloft the palace and its feudal-looking village rises sheer from the valley, permitting lordly views of the surrounding country. On clear days one can

easily pick out towns that are ten to twenty miles distant. Readily distinguishable, for example, are Sutri and Nepi, where in 1500 Lucrezia Borgia resided after the death of her second husband. Civita Castellana especially drew our gaze since it was the chief goal of our present trip. Each of these towns seemed about to take off from its lofty nest and wing its way into the blue. On extremely clear days Caprarola affords the sight of even the dome of St. Peter's in Rome, some thirty-five miles away as the hawk flies, but I could not convince myself that I saw it on the day of my visit. To the east is a pinnacled hedge of mountains carelessly trimmed by Titan gardeners. These are the Volscian Mountains, the Apennines, and farther south the Abruzzi. The serrated Mount Soracte, (Continued on page 44)

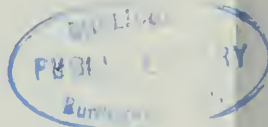
THIS grand staircase winds gracefully upward through a gallery of frescos by Antonio Tempesta. The proportions of the columns, balustrade and sculptured frieze make, with the frescos, a perfect union of fine arts during the Renaissance.



ROYAL GEORGIAN

With
Yankee Simplicity

By MATLOCK PRICE



THE challenge to traditional taste which confronts the whole Western world today is more disturbing in its implications than any previous challenge in past evolutionary stages of art and architecture. To liken the present time, as one of change, to the Italian Renaissance is to propose a confusing deception, though such a comparison has appeared frequently in critical writing. It is confusing and deceptive because it implies the similarity of two things which are not similar.

The Renaissance looked at the whole period of the Middle Ages as a strange interlude, and re-stated the validity of the Classic scheme of things as a return to precedent. The Renaissance was subversive only to Mediaevalism. It was not subversive to the old traditions of classicism, which it restored and re-established, virtually until the present time, as the dominant expression, esthetically and intellectually, of Western civilization.

The thing called 20th Century art is put to us as a very different kind of proposition. It does not ask us to reject a transitory thing and revive in its place something of old and familiar associations. It asks us to accept a totally new thing, and in order to make a place for it, reject, perhaps abolish forever, traditions of long standing and established acceptance.

These are the terms of the challenge. And it is interesting to observe closely the manner in which it is being met by those architects whose past work and high professional standards put them in the position of arbiters of taste. It is a position which it is hoped they will hold to, even though they may be stoned as reactionaries—for we have no other arbiters of taste.

In calling attention to certain confusion of thought that has arisen through comparison with the Renaissance, I might mention a different and even more mischievous confusion which results from the inability of most 20th Century challengers to distinguish between residential architecture and the architecture of large public and semi-public buildings.

It is true that, through the change in the latter, in departing from tradition (a tradition which was never really legitimate) they have gained much more than they have lost. But the outcome is more than merely problematical when we are asked to similarly scrap tradition in the field of residential architecture. We are so easily in danger of losing more than we gain. To realize the importance of this, and at the same



Photos by Samuel H. Gottscho

IN THIS vista, Harrie T. Lindeberg, the architect who has designed all the interiors shown in these illustrations, has conceived a Georgian interior which includes Regency. This classic manner is the English counterpart of the French Directoire.



HARRIE T. LINDBERG, ARCHITECT

time the probability of its truth, we have only to examine such contemporary expressions of taste as the group of interiors by Harrie T. Lindeberg, which illustrate these pages.

In doing so, it may be more apparent just what it is that traditionalists are trying to preserve—what values, what implications of dignified and gracious living. The advance guard of the modernists are too sweeping, too impatient. They would sweep away all this in one broad gesture of negation—but we had better not be so impetuous.

Supposing that some traditions of taste, are, in fact, outworn, that some are, in fact, survivals of taste which was, even in its own time, false and unworthy of perpetuation. We may well be rid of all such—but is the Georgian tradi-

tion one of them? A question well worth careful study.

In the first place, the Georgian tradition is, genealogically, the natural heritage of most of us in this country. It represents our stake in past culture and civilization. We ought to be rather careful what we trade it in for—if, that is, we are so rash as to wish to trade it in at all.

It is worth remembering that the 18th Century, in English architecture and decoration, was a period of a group of the greatest designers the world has ever known—adapters of the Classic, if you like, but none the less, great designers. Building on the studiously traditional works of Inigo Jones and Sir Christopher Wren, on all that had happened in English art and architecture

(Continued on page 50)



HERE is some of the evidence in the controversy over style expression. The four exhibits on this page are presented by a brilliant advocate of traditionalist architecture, Harrie T. Lindeberg. The large picture shows the lofty dignity of an Eighteenth Century English interior, with authentic furniture, all of which is made fresh and vital and part of our own time through the architect's sensitive personality.

IN THE dining room above, the blending of interior architecture, furniture and accessories in the one ensemble is a triumph for the ageless validity of classical culture. One must think back to the Adam Brothers to find a parallel case. The ornamentation in the panelled living room shows a perspicacious adaptation of valid classic tradition deftly turned to express a modern personality. The over-mantel is without swags, and yet the interior architecture seems a feature of the room, without being intrusive. The flourish of line in the stairway at the left has an inspirational quality which seems to sweep one aloft, as though the rise and tread were more for ornament than for use. A direct appeal to the imagination.



Photos by Kurt Schelling

BURLINGAME
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EIGHT O'CLOCK ON CHRISTMAS NIGHT

*Dining with Mr. and Mrs. Joseph B. Thomas
in Their Elizabethan Home in New York*

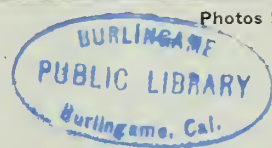
WE WAIT in front of the mighty fireplace in the high music room. The last guest has not yet come. The light from the fire flames up over scarlet velvet armchairs and throws exotic patterns over Mrs. Thomas' trailing yellow velvet gown. The tall ecclesiastical candles on the piano bring to life the old tapestries hanging close to the rafters. In the far corner of the room is a huge Christmas tree, softly lighted. This year it is silver and ciel blue, and some of the children's gifts are still hanging from it. Great bunches of holly from the woods around old Virginia make a vital decorative note; and branches of mistletoe are repeated—not too obviously, yet self-explanatory. Eggnog is being brewed, and bunches of deep red roses are near the wide steaming Chinese bowl. There is much to say over the eggnog, and so many old (Continued on page 51)





Down in the Old Mission Country north of San Diego, is this Spanish ranch used by the Crosbys as a holiday home.

Photos by H. W. Grieve



LIVING IN AN OLD RANCH HOUSE

The Bing Crosbys at Home in Their California Hacienda

By MARTHA B. DARBYSHIRE

ONE hundred years ago, when land grants to favorites of the Spanish rule were extensive, Don Juan Asuna, Alcalde of San Diego, was given, from out of the thousands of acres stretching north of San Diego, California, the choice site for his home.

It was a high, secluded spot overlooking the San Dieguito valley, in sight of mountains and ocean, yet inland a few miles, sheltered from damp sea breezes.

It was, indeed, the ideal home site. Here Don Juan built a rambling ranch house with thick adobe walls, an enclosed patio and deep-shadowed verandas that invite one from the house to the out-of-doors.

In this balmy climate, fruit trees, palms, peppers, wistaria vines and gay flowers grew with tropical profusion. Here, Don Juan and his family lived in easy luxury. Since then, the house has passed through the generations, from father to son. Each in his turn has left his mark—an added roadway, a tree or a gay bougainvillea.

A year ago, Bing Crosby and his wife, Dixie Lee, were on the lookout for one of these old California ranch houses. Only a few of the original ones remain. Eventually, they learned of Don Juan's retreat, ninety miles south of Holly-

wood, built in the fashion of Ramona's house, low and wide. Perhaps it was the distance from home which led them to buy the beautiful old ranch. Screen people work very hard during production—especially Mr. Crosby who goes from one picture right into another. When an opportunity comes for a week or two of rest, they like to get far away from their own telephone and the proximity of studio summons. Combined with this reason was the charm of the old ranch house itself, which influenced their decision actually on first sight.

In beautiful rolling country, every mile of which played such an important part in the early life of California Dons, you leave a wide, paved, modern highway to turn onto a leisurely winding by-road. This rambles aimlessly along to an inviting driveway where a row of stately old palms, on one side, touch fronds overhead, with age-old feathery pepper trees, lin-



ing the other side of lane—a stately approach to the Ranch.

The taste of the Crosbys is for the dignified and simple in decoration. One has only to enter their charming Toluca Lake town house to understand their appreciation of comfort rather than luxury, their love of antiques rather than modern, stream-line innovations of slick leather and chromium. It is the writer's opinion they chose Don Juan's old hacienda as a retreat because of an inherent liking for its fine old adobes and its grand old trees with their spirit of friendly hospitality.

To preserve this background, yet make the old house fit for modern habitation became their aim. The two old adobes were faithfully restored, one for a guest house. A new wing was added, the location of which was carefully studied by the architect to save a magnificent old cypress. For the new wing, adobes of the exact same size were mixed and molded by Mexicans who understood where the soil was suitable for duplication of the old mud bricks.

The new wing was designed in the same style, using identical pediments over the openings, the same thick walls and recessed windows, with exactly-copied, four-panel doors. The same plaster texture was employed with the same roof and porch treatment that had been chosen 100 years ago. The walls are white, the window sash is painted dark green, and the porch ceilings sky-blue.

It fell to Harold Grieve, the decorator who so admirably created the background for the Crosbys in their Toluca Lake town house, to furnish the new wing, as well as the old adobes, in correct character with the age-old surroundings.

The Crosbys probably could not have made a happier choice for the task. Mr. Grieve, with all his years of study, has never lost sight of the fitness of things. A background is never built according to the amount of money available for decoration. If the house calls for elegance, he can create splendor with lavish abandon, but just as deftly execute the details of a modest Irish cottage, if the occasion arises.

In the spirit of the old Spanish hacienda, Mr. Grieve used, in the Crosby ranch house, a combination of periods of furniture true to the early days when the first settlers, coming around the Horn, brought most of their furniture with them and augmented it with Spanish and Mexican pieces found out here. With their conglomerate possessions, they started rancho life in this new country. This meant a mixture of Early American, English, Mexican and later Victorian furniture.

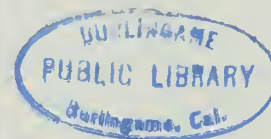
As you will see by the photo captions, much of the charming atmosphere Mr. Grieve created in the ranch house depends upon gayety of colors. From flame-colored living room, chintz curtains to sky-blue board ceilings in the bedrooms, the interior is a reflection of the riotous beauty of

IN THE foreground of the living room vista below, is a dining table copied from one found in San Diego County Mission. It is decorated frankly for what it is with a bonbon dish and Lazy Susan for ornaments. The chairs are Mexican ladderback. The deep set windows furnish space for window seats. Altogether a cool and cheerful atmosphere for relaxation and happiness.





THE living room is decorated simply in early California style—a little of the Victorian, a little of New England and something Mexican, which is what California was in 1851 when the ranch was built. A view of the living room looking toward the dining end, shows the cafeteria service feature built into the wall beside the wide door that opens into the kitchen.



the old patio garden, glimpsed through the deep windows.

Colorful surroundings with space for both young and old to stretch their legs in solid comfort is the keynote of the Crosby ranch house.

All rooms of the rambling buildings open onto the large inner courtyard, where sprawling olive trees and giant palms beckon one to leisurely out-door meals and lazy relaxation.

Through a gate and across a great stretch of lawn is a blue-lined swimming pool and tennis court. Beyond, at the side, is an orchard of fruit trees and a thick grove of towering eucalyptus, while the rolling country, extending in every direction, gives excellent pasture for Mr. Crosby's string of racing horses and the family saddle mounts. The Rancho Santa Fé golf course is only a few miles distant.

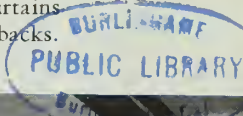
In the final scheme, modern comforts are not neglected and yet so arranged that the new and the old seem graciously to acknowledge companionship in providing an ideal environment for a quiet refuge for Mr. and Mrs. Crosby between pictures, and the best insurance in the world for the health of the three little Crosbys.

The furnishings throughout the Crosby house have, without in the least resembling it, the quality of an English country cottage, as far removed as possible from self-conscious decoration, just a place in which people rest and play. The furniture is as simple and delightful as the spirit which dominated the buying and fitting of this ranch home. The nursery is particularly ingratiating, with its graduated little beds, its low windows and lots of space for playing.

This house is a remarkable example of what very simple but exceedingly comfortable furnishings can do to give an air of charm and luxury. The fundamentals of the house are all extremely good, excellent woods, high ceilings, wide fireplaces and furniture that is built with right proportions and a great sense of body ease. You feel that the entire house is made for happiness, both for grown-up people and little children. In fact, the one drawback to such a house would seem to be the difficulty of ever leaving it for city quarters.

And when we add to this a feeling of intimacy and comfort, the gay colors that so belong in California homes, and that are really only the duplicate of the gardens that surround them, an ideal in modern house building and homemaking seems to have been achieved in this informal house.

THIS is the nursery for "The Three Little Bears" because the Crosby twins, baby and all, go week-ending at the ranch house. The yellow and white carpet is flecked with red. These colors ramble everywhere. The wood ceiling, white-washed walls, and white organdie curtains are set off by the soft yellow and red tie-backs.





By HENRY SMITH WILLIAMS

IT WAS the day before Christmas. The storm, beginning as a hideous, unseasonable tempest, had ended in a display of bewildering beauty.

Something after mid-day, with falling temperature, the rain changed to sleet, which before nightfall became darts of snow—a fair imitation of a western blizzard.

Then the weather man relented. The wind slackened, intermitted, ceased. For hours, a dead calm. And now the snow eddied down breathlessly in great feathery flakes, till it softly enshrouded the world in a flawless mantle. Every snow-crystal clung where it fell.

The calm held, and the mercury dropped. Midnight was cold, and day-break colder. The chaste frosting was galvanized on every object in the landscape. Every minutest twig of tree or tendril of vine, every fence wire, the telephone wire, the radio antenna—bore a knife-blade crest, inch deep, of enameled silver.

Before dawn on Christmas Day we looked out on a panorama of breath-taking loveliness. Our hills of granite transformed to marble, hemlock and pine and spruce had become pale ghosts of trees, cedar and juniper were rough-hewn, Rodinesque statues. Clumps of laurel and sweet fern were bas-reliefs in alabaster. Shrub-tangles and deciduous tree-tops were miraculous spun-glass creations, fantastically patterned.

A vision of awesome beauty for human eyes, but for the birds, alas! a devastated world. All this beauty, to them, spelled tragedy. Every bud that might harbor insect-prey; every egg-cluster of cankerworm or tent-caterpillar; every crevice where larva or cocoon might nestle; every weed-stalk and seed-head—cased in impenetrable crystal. In all their world, no morsel of food available.

Except, of course, on the clean-swept floors of our shelters, and in our freshly stocked window boxes and well-filled suet cages. But there an inexhaustible supply. And how the birds did flock to it that memorable Christmas morning!

First came the tree sparrows, like swarms of bees. While dawn was only a suggestion and sunrise a remote promise, they settled down on the cleared ground of the shelters, mere colorless forms in the dim light. Ravenous from their long fast, each intent only on its own breakfast, they clustered so thickly and remained so still that I counted one group after another—sometimes fifty individuals in the space of a square yard.

With early appetites satisfied, the first-comers departed, as other relays came. In a half hour, the entire contingent had first-breakfasted, and departed to play about in the fields, no longer minding that the seed-heads had been



CHRISTMAS GUESTS

changed to clusters of crystal beads—a frozen playground.

By our breakfast-time, however, with the sun technically risen, but not yet above our eastern hills, a goodly number of the tree sparrows had decided that a second helping would not come amiss. Half a score of the trim, jaunty little "winter chippies" foregathered with us, on the shelves just the other side of the window pane.

But now they were no longer really hungry, and they had time, after sampling a few morsels, to pantomime mimic duels for our amusement, facing each other in pairs, with open bills and drooping wings, but of course never being so gauche as to come actually to blows. Felicia and I watch from the window, the squirrels, jays, crows, nuthatches and woodpeckers; our own breakfast forgotten.

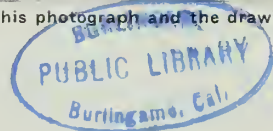
Our big old-fashioned living room has windows and bird shelters on three sides, the fourth side being chiefly occupied by the aboriginal fireplace and Dutch oven. The window where we sat breakfasting with the birds is called a "north" window, but it really faces as much west as north. It follows that the "west" windows face partly south, and the "south" windows partly east.

The result is most fortunate for us, since it gives us sun on all sides of the house, and better views from most windows than we should have otherwise.

Scores of birds came and went as we enjoyed our snow-



This photograph and the drawings from Dr. Williams' collect



FROM WOOD AND MEADOW

covered panoramas, and a dozen squirrels lingered on the magic carpet of the arbor, not to admire, but feasting. The floor of the hemlock-screened shelter beneath our north window was no less popular.

The bird-boxes, both at the arbor window and at the middle sash of our breakfast window are arranged in vertical series, like successive stories of little houses, with overhanging roofs, and protective walls of meshed wire and paraffined cloth and branches of hemlock and laurel—justifying the name “pavilions” which we whimsically dub them.

This morning these structures are things of beauty. Their roofs bear great entablatures of snow—and the snow-laden hemlock boughs and laurel branches about them are like rough-hewn caryatids with gargoyle heads, carved from huge blocks of marble. Viewed from without, their purpose would never be suspected. Viewed from within, as we see them, they give an effect of cosiness and comfort that is delightful.

The lower floors of the pavilions were abundantly patronized; one floor by squirrels, others by tree sparrows and nuthatches, and a single song sparrow. But the upper story of our north-window pavilion, screened by wire of narrow (inch and a half) mesh, and thereby reserved for chickadees alone, was as yet tenantless.





tos by Brown Bros.

A BLUE JAY waiting to be photographed Christmas day. He had evidently visited the feeding-board early in the morning, and had eaten his fill before the camera was turned on his plump little figure. Later on, the feeding-board was so crowded that the blue jay would have lost his complacency in the breakfast throng. First come, first served is the birds' motto.



AFTER hurdling Dr. and Mrs. Williams, whom they had unexpectedly encountered, the deer turned back to see what had happened, quite as astonished as the people they so nearly catapulted.

For once, Felicia was paying scant attention to the present guests. Her mind, I could see, was on the absent ones. Mostly her eyes were directed through the side window, and beyond the pavilion. Again she glanced solicitously at the clock.

"They were almost never so late before," she said.

But even as she spoke, we saw that half a dozen tiny birds in gray and white, with black crowns and bibs, were floating down, like autumn leaves, into the hemlock branches that decorate the pear tree on the terrace at the right, from which the snow had been dislodged.

Every one of the seven droll feathered morsels came fluttering over to the lower branches of the pear tree, right by our heads.

The spokesman chickadee perched on my shoulder, on a level with Felicia's face. "*Day-day, fee-bee, fay f-e-e be.*"

Felicia understood him. "You are *not* starving," she said. "You are fat as butter, every one of you. But there *are* sunflower seeds—plenty of them, over there at your window table."

Sunflower seeds! How the chickadees love them. Within ten seconds, every one of the comic elves, diving through the hemlock branches and wire meshes into their breakfast room, had chosen the largest seed that caught its eye, and carried it to the nearest perch, where tiny toes held it while an absurd stub of a bill chiseled it to eatable fragments.

We lingered for a few moments at the door, to watch a nuthatch, head down on the trunk of the pear tree, as it swung its body like a pendulum, its chisel-bill cutting open a sunflower seed adjusted in a bark-crevice.

Back at the table, but quite forgetful of our own breakfast we sat watching the chickadees, just outside the window, as if we now witnessed for the first time what we had really admired by the hour every day but one for weeks past.

We never do tire of watching these lovable comedians, whether they are carpentering sunflower seeds, or daintily pecking at smaller morsels, or hanging upside-down at a snet basket or at an insect-blighted bud for a change of fare.

But this morning we watched with added zest, because the day before, for the first time, they had been absent. They had not dared to venture from the woods, where they always spend the night.

They would have been quite helpless in the thirty-mile gale. In all ordinary storms, they can manage, coming along the highway of white birches and hickories and maples over the hills, and the alders and willows by the little brook that feeds the lake. But they seldom arrive in the morning until such early birds as tree sparrows and juncos and song sparrows have finished their first breakfast, and are ready for a second. This morning they had seemed late, because we were anxious about them, but they were really just about on time, not long after sun-up.

In the lower compartment of the window pavilion, beside our table, two gray squirrels prolonged their breakfast. Just as we were about to rise, one of the chickadees, apparently finding life a bit boring, decided to pay the squirrels a visit, as an apartment-dweller might go down stairs to call on his neighbor.

A chickadee to a squirrel is like a man to an elephant. Cautiously the bird sidled nearer and nearer, until finally he could make a dive, and snatch a seed from under the very nose of Brobdignag—who seemed to ignore the existence of his tiny visitor.

After breakfast, we set out for Altar Rock and the woods beyond. Partridges and squirrels there were to be fed, and some chickadees that do not regularly come to the house.

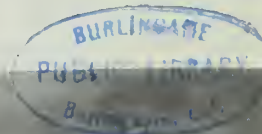
The mantled forms of the junipers on the slope, their drapery of one substance with the background, blended so well with it that they seemed transparent, immaterial, wraith like.

To complete the fantasy, the moon, two days past the full, hung just over the top of the western hills, its glowing disc, against the gun-metal sky, almost vying in luminosity with the sun.

As we approach Altar Rock, we usually see partridges scurrying into the laurel thickets, (*Continued on page 49*)



THE birds' sanctuary on Dr. Williams' farm, where there are always well-filled suet cages and freshly stocked window boxes. Here, on Christmas morning, came the tree-sparrows, the hairy woodpecker, the nuthatches, chickadees and juncos. Even a grey squirrel on the lower ledge seems at peace with his twittering neighbors, and somewhere is a chickadee.



THE window pavilion is one of the Williams inventions for taking care of these friendly wild neighbors in the winter time. By opening a window on the inside, provisions can be arranged on the ledges for the birds' comfort and convenience. The chickadee at the right is really the hero of this story, the most intimate friend of the family, and a welcome guest at the special Christmas feast.





The Portrait Head in Terra Cotta by Edward McCartan draws this desk ensemble together as one unit.



Colored Terra Cotta Portrait of Mrs. Williams on an Italian Renaissance credenza. Wheeler Williams, sculptor.

PLACES OF HONOR

Fine Sculpture Makes a Focal Point for Decorative Elegance

By EDWARD McCARTAN

EXHIBITION COURTESY OF ARDEN STUDIOS



THE formality of sculpture has somewhat kept it in the background as a decorative accessory. One may or may not be profoundly interested in painting. Still, it furnishes brilliant color and pleasant outline, and the landscapes bring memories of romances and of those golden young days.

Most walls today are rather bright. We are going in for murals—well, mainly because it is a vogue. Wallpapers are more extensively varied and appropriate for different periods of furniture than ever before. But all of these things are fairly easy to think of and to associate with the kind of decoration usually planned for the house.

Sculpture, on the other hand, stands somewhat apart, with no come-hither eye, no bright beckoning colors, except in the most modern sculpture. Either you desire it and need it in your home; either you welcome it and study how to place it harmoniously; or else you prefer the accents of color, and sculpture does not seem necessary.

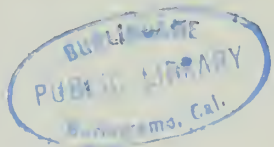
Now, as a matter of fact, sculpture can do some very fine decorative things for you, quite as well as paintings, or murals, or even panelled walls; because, in the first place, it gives you an all-round variation which neither tapestries, nor murals, nor paintings can do. Any piece of sculpture, whether it is a portrait of some member of your family, or a marble from France immortalized by

"Satyr and Nymph" by Edward McCartan before a scenic wall covering carries the attention to imaginative distances.



Photos by Mattie Edwards Hewitt

Book alcove and wall made one with three small bronzes by Albert Stewart, Allen Clark and Wheeler Williams.



Houdon, a splendid flying gesture by Paul Manship, a little figure by Maillol the great, or Allen Clark's modernization of a centaur.—whatever its inception, will add to the interest of your home, because, from every angle of approach, it gives you a sense of vitality, a fascinating gesture, and also a certain lesson in static beauty that is not often realized.

In the past, sculpture was not approached with emotion. Few people knew how to arrange it in the home with emphasis, how to make it intimate with other things that they were fond of. Nearly all people, until the present generation, copied the terrible museum formality in placing sculpture—a pedestal with a bust, standing alone and aloof, probably against a grey wall. No matter how graceful the figure and engaging the portrait bust, they seemed to have no relation to the home. There was something perfunctory about their being included in the scheme of decoration. Whenever possible, children knocked them over, and the owners became hysterical with grief and pleasure. I can remember what a horror the Rogers groups were, how forbidding, how unrelated to living, something in which there was no pleasure, either to give or to receive.

All that is over today. Sculpture has become, not aggressively or importunately, a part of interesting living environment. It can be so associated with furnishings that it thrives in a room with fine tapestries, rich furniture, against oak walls, and as the center of interest on a large piece of furniture, seeming to inspire you and to enrich life. It is becoming just as important in the decoration of a room as the right painting, or draperies, or fabrics. Success depends upon your understanding of the relation of the pieces to the background and the intelligent adjustment (*Continued on page 52*)

Against the static neutrality of tapestry landscapes dynamic sculpture makes perfect decorative harmony. Above, "Diana and Hound" by Paul Manship; right, "Young Centaur" by Albert Stewart.





After the Moreys built this house in 1690 on the dunes of Cape Cod, it fell into neglect and disrepair. The Clarks, who held it a mere quarter of a century, "built it back" until now it looks again as it looked in its youth, rich with the charm that the pioneers expressed in their simple architecture. The insert above reveals the unhappy interlude.

AS THE PIONEERS BUILT

A Cape Cod Home of the Late 17th Century

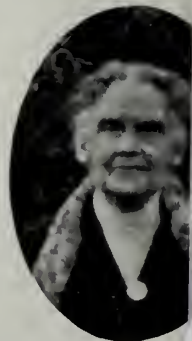
By SYDNEY A. CLARK

MY CAPE COD summers sometimes start in March and stretch to December. They are known as rubber summers by envious friends who think of the Cape only as a week-end paradise or as the "Cape Of The Blessed Fortnight," stolen from the year's grind in a city office. To me this curious clutching arm of pine-clad sand dunes is home. In particular an old colonial house near the Massachusetts Bay end of the ship canal is home. It was built in 1690, when Peregrine White, the first white child born in New England, was a hale old man of seventy years. He may even have seen it building for he lived in Marshfield only thirty miles distant.

In no essential is its appearance changed today from the form it took in Peregrine's primitive day. To be sure plumbing, electricity and telephone have invaded its old timbers, but they have done so with circumspection

and with deference due to the aged. The house, though troubled with dark suspicions, has been unable to keep the invaders at bay. It has nervously fingered its lovely old beaded woodwork around the windows. It has creaked its eighteen-inch floor boards in apprehension. It seems even to have lowered its ceiling beams in a perplexed frown. The Rogers group in the "front room" halts its eternal game of checkers to ask the grandfather clock what all this business means anyway. Wasn't everything all right without these fancy and very dangerous innovations? How I wish I could put this house of

"Ma Clark," as she is affectionately known to many thousands throughout America, helped her late husband found Christian Endeavor. The ancient house on Cape Cod is still her home.



ours into words that could talk to you. Tradition asserts categorically that it was built in 1690 but the builder's name is not certainly known, for all local deeds and records were destroyed in a fire which consumed the Barnstable County records some years ago. Apparently a man named Morey secured a land grant of thousands of acres from the British crown (recently donned by William III) and erected this pioneer home to shelter his family. The architect who designed it, very possibly Morey himself, did not set to work to build something in self-conscious Colonial style. He merely built in the only way he knew, and the result breathes the spirit of that unhurried age when a house was definitely the product of craftsmen. The machine age, however clever at camouflage, cannot duplicate it.

Take, for instance, the hand carved woodwork around the library doors, windows and fireplace, with the beaded effect characteristic of New England. It is full of little imperfections and yet it is exquisite in the whole. It reflects the warmth and personality of the man whose rough hand fashioned it. Though crude and humble it is comparable in spirit to the handiwork on the *miserere* seats of any English cathedral, or, to be specific, the great church of Boston in Lincolnshire. In each case the artisan had plenty of time and enjoyed what he was doing.

There is a brooding quality about the whole house which must have spelt protection and comfort to the early dweller. It still spells coziness to us who dwell in it today. The outside door to the living room opens just under the roof. The rambler rose vine circles about the low kitchen door. The trumpet vine clammers easily to the roof-tree. An enormous old patriarch grape vine, rooted in the very heart of the flagstone porch, dominates the whole front of the house and produces excellent Concord which depend in luscious clusters before all who enter our home in late September and October. In several of the rooms the ceiling beams are so low that six-footers have to duck their heads. The door of the "green room," a bedroom upstairs, is so very low that one cannot walk erect through it if one is over ten years old. It has bumped the cranium of each adult in the family times without number, for we cannot believe it is really as low as it looks.

The dominant color of the house is white. Indeed snow color and "weather color" are the only possibilities for a Cape Cod exterior. The blinds are painted green to harmonize with the vines that run riot over all four sides. The interior too is addicted to egg-shell white and the wall papers are sober except in the "peacock room" where my mother tried a bizarre effect which has stood the test of twenty-five years. Vain peacocks dispute the walls with golden pheasants and other birds of brilliant plumage.



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AT THE top: The entrance hall and door through which a new generation "comes home." The fine proportions of the colonial builders make this hall forever pleasing. Notice the iron door hinges and the old rare furniture.

THE house is built around a central chimney, two sides of which, each with a fireplace, open into the living room. The fine detail and proportion of each mantel testifies to the good taste and keen eye of the carpenters of early New England. The mantels are fashioned from memories of Adam Bros.

BELOW: The panorama of Ma Clark's home has several objects indicative of her sly humor. That pile of rocks on the right is called "Ebenezer," from the Bible, and each stone has been put there by a former visitor. The little dwarf guardian is called "Tobit," because he was short of stature.





Our fireplace is our joy and pride, and incidentally it furnishes the resilience for our rubber summers, for it is the only heating apparatus the house boasts. It is really a three-in-one affair, three separate fireplaces opening from three rooms into one vast central chimney. The largest fireplace swallows five foot logs of birch, pine or apple tree as easily as a city dweller's fireplace swallows bits of kindling. On chill November days we often burn a half a tree at a time, touching it off perhaps with a segment of "fire-resisting roofing," which flares up with a fine spectacular roar. My mother had a Scotch couplet painted above this fireplace.

A sicht sae delightful I trow I ne'er spied
As the bonnie blithe blink o' my ain fireside.

My family has possessed this house a mere quarter of a century, perhaps ten per cent of its life up to now. When my father and mother first saw the place it was badly run down and was inhabited by a family of squatters who paid a nominal rent when and if they had the money. A friendly horse looked out of the kitchen window and whinnied at my parents as they approached. The legal business of acquiring the property was long and tedious but it was worth the trouble. The last two decades of my father's life were enhanced beyond measure by his delight in "building back" the old place to its former estate. He even added a touch which Morey and the later inhabitants had unaccountably neglected, the Cape Cod windmill, designing it in the shape of those famous veterans which still exist at Yarmouth, Pocasset and elsewhere. As a concession to practicality he left it sailless and made the interior a three-story dormitory for use in family reunions, when we often have between a dozen and a score of the immediate family in unsolemn conclave assembled. My father saw, and passed on to our generation, the romance of the old house and the colorful persons who dwelt therein.

He also bequeathed some interesting old pieces of furniture which he had inherited from General Artemas Ward, not to be confused with the famous humorist, whose pen name was the same except for the spelling Artemus. Artemas Ward was appointed in 1775 commander-in-chief of the forces of Massachusetts Bay Colony by the local congress. Of course he never lived in this Cape Cod house of ours but his furniture looks as if it had always lived here. There is a gigantic walnut secretary, and a grandfather clock, each of which almost scrapes the ceiling. There is a highboy and a horsehair sofa. There are numerous char- (Continued on page 48)

THE room at the top has all the modern conveniences. The rooms are furnished with antiques of the period in which the house was built. The cider mugs with ribbon handles and the fine crystal on the sideboard are eloquent of hospitality.

THE furniture in the center picture is eloquent of the spirit of the old house and of the people who live in it today. On the table in the center is a relatively modern acquisition, a Rogers group typical of the art work of the Seventies, and a wedding present to the Reverend and Mrs. Clark.

AT THE left is another fireplace opening into the central chimney. Under the mantel is a Scotch couplet: "A sicht sae delightful I trow I ne'er spied—As the bonnie blithe blink o' my ain fireside." The old chimney has a tremendous draught, and the "bonnie blink" is really a roaring furnace.



Photo by Maurice Goldberg

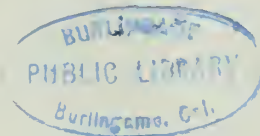


Photo by White Studio

courtesy W. Colston Leigh, Inc.



SPOTLIGHT!



On Three Headliners of the Theatre

Norman Bel Geddes finds all the stage a world which he has made considerably his own. He has designed over two hundred productions. The best known were Max Reinhardt's production of "The Miracle" and the sets for the revival of "Lysistrata." Conquest of fresh fields took him into industrial designing, and he is largely responsible for popularizing streamlining in America. An early experience as a vaudeville magician may have taught him the showmanship of producing effects. His latest stage designs are for one of this season's successes, "Dead End."

Eva Le Gallienne, who reads and speaks several languages fluently, is the daughter of the English poet, Richard Le Gallienne. She has made her own translation of Ibsen's "Rosmersholm." When not relaxing—if she ever does—at her informal home in Connecticut, she is keeping Ibsen on our stage. Her first notable rôles were in "Liliom" and "The Swan," but subsequently she headed her own theatre the Civic Repertory of New York as actress-manager-director. She is now touring the country in repertory with her own company.

Romola de Pulszky Nijinsky is the daughter of the greatest tragedienne of Hungary, herself a pupil of Réjane and the wife of Vaslav Nijinsky, the greatest dancer of modern times. Her candid biography of him became a best seller. When she was a debutante in Budapest, she saw Nijinsky dance in Diaghileff's Russian Ballet. She fell in love with him, learned to dance, joined the troupe and married him. Madame Nijinsky is now telling us about the Ballet in an extensive lecture tour of America.

DINING—MOOD 18TH CENTURY

By FAY THOMPSON



COURTESY OF FRENCH & COMPANY

THIS dinner table in the 18th Century French spirit is a collaboration in Sevres from three sources. The jardiniere is from L. Alavoine & Co., the figurines from Edward F. Bonaventure, and the service plates sprinkled with roses from the antique department of Gilman Collamore & Co. Murano Arts has added their crystal to the ensemble, and reproductions of French silver come from Cartier. The damask linen cloth foundation for the group is from James McCutcheon & Co.

SEVRES porcelain with a bleu-de-roi ground. Bird and flower paintings framed in gold. Courtesy French & Co.



Photo by M. E. I

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TODAY when we cook in copper pots—"because the French do, my dear," and we bring out our little wooden salad bowls and vinegar-and-oil cruets as the secret of "those marvelous green salads like you get in Paris"; and when we run ourselves haggard over the sauce for the crepes suzette and sigh, "but there's really nothing like French cooking, is there now?"—what could be more appropriate than to remember how those early epicures lived?

For yesteryear's epicures are surely the fathers of today's good cookery.

And most of the splendid accompaniments to the feasts of these 18th century gentry—silver, china, ornamental centerpieces, old wine-glasses—are procurable today. (For instance, all the illustrations here are made up of 18th century pieces from the New York shops, copied from old museum pieces or reworked and improved upon by our modern craftsmen.) They *do* lend an air of lush well-being to our stark modern lives.

Two hundred years ago, the Louis, XV and XVI, and their court gentlemen in periwigs with perfumed handkerchiefs up their sleeves mincing about on their quite high heels gave much thought to all the small amenities of life. They were just as interested as their wives in setting a good table. For the King's favor and a man's standing at court often hinged on so small a thing as the outcome of a dinner. So gleaming silver, sparkling glass, and fine frail china counted high, in those days even as in these.

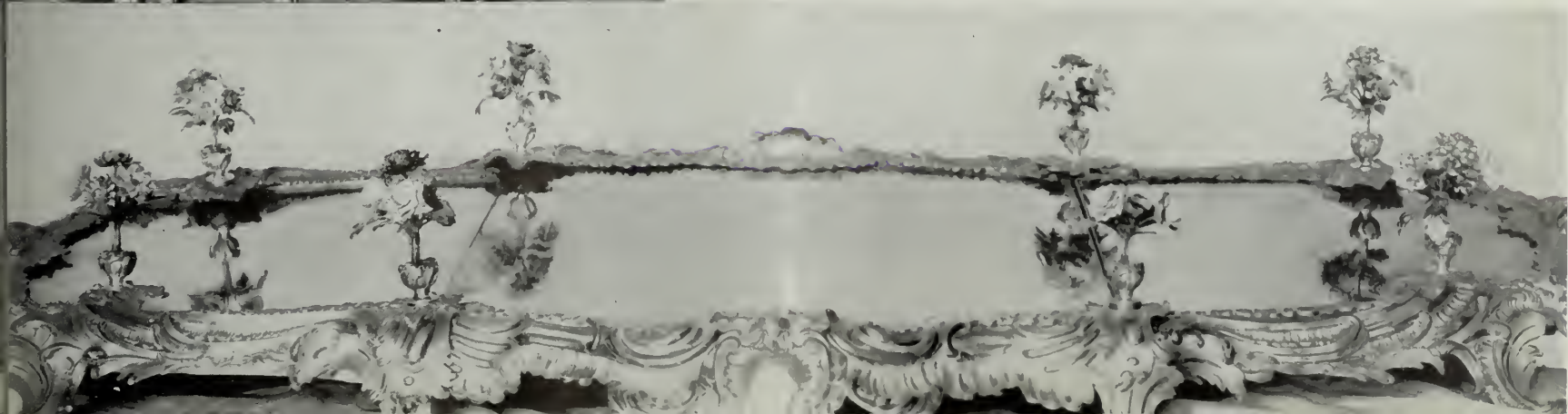
The decorative arts were all held in high esteem. Potters, silversmiths and glassmakers labored in unison, each trying to make beauty more tangible than had his predecessor. The most talented artists of France vied with each other in designing table appointments of charm. For that way lay the favor of Louis; and to be in vogue with the court was to be a worldly success. So a wealth of ever new designs kept bubbling up, now baroque, now rococo, again neo-classic.

Lines had already become straighter and designs more simple when the classic Louis XVI period was officially ushered in. The motifs found in the spontaneous curves of the Louis XV style are reechoed but the classic details that persist take on a new meaning. Renaissance motifs appeared in a more delicate form and, due to the skill of the artists, mingled with French flowers and rustic emblems in perfect harmony. Few discarded all their old accoutrements but combined the two styles, rococo and neo-classic with scarcely a jarring note.

The round or oblong dining tables, then in high fashion were completely hidden from the discerning eye by the fine linen damask cloth. Large napkins, matching the cloth, were used. The voluminous skirts of (Continued on page 51)

THE dining room of Mrs. Leslie Herman's Park Avenue residence combines the simplicity of 18th Century France with Georgian Interior Architecture.

A POLISHED silver plateau of the Louis XV period, with mirror top, reflects tiny bright porcelain flowers in their natural colors—an ideal centerpiece for this period.



BACHELOR ENTERTAINS AT CHRISTMAS

His Own "Chief Cook and Bottle Washer" for This Morning

By CHARLES HANSON TOWNE

IN MY YOUNG MANHOOD, I once spent a lonely Christmas in New York. I have never forgotten the aching desolation I felt, eating in a restaurant; and so I have always invited to my flat, on anniversaries like Christmas and Thanksgiving Day, some friends who do not keep house. It can't be called a generous gesture on my part, for if my guests but knew it, I have a better time than they. It is such a joy to watch them partake of, say, a Christmas "brunch," prepared by myself in my little red kitchen, ten by four.

We meet at high noon; and coming out of the crisp, keen December air, a cocktail of my own invention warms the heart and keys the spirit up. Such a simple cocktail it is, too. I have named it the Bogey. But get a churn, I beg of you, not a shaker. Then the ice will mingle with the liquid, invisible, but coldly present. Here are the ingredients:

Lemon juice and gin in almost equal quantities (favor the gin, if you do not wish a perfect division!); then powdered sugar to taste, and the whole churned until the outside of the churn is definitely frosted. Served in my lacquer cups that came all the way from China five Christmases ago, my Bogeys are guaranteed to give that feeling of *exaltation* so necessary at the beginning of a party.

In the meantime, the odor of coffee is coming from the kitchen. I am a crank on the subject of coffee. No percolators for me, no fancy inventions at all: just a hospitable old pot such as Grandma used, cold water, a heaping tablespoonful of coffee for each cup, and another for the pot, and the flame turned low at the very first indication of the boiling point. Simmer for ten minutes at least, and serve through a strainer. That's all. But the amount of coffee is what counts. Women can be so niggardly about a teaspoonful of the main ingredient, and ruin the whole pot! Bachelors aren't built that way.

Fruit comes first. Have a choice, preferably, as one may buy all things these days, in and out of season: pears, bananas, melons, grapes and grapefruit. Remember, this isn't just a breakfast: it's that combination of breakfast-lunch known as brunch. So there should be more than one expects at the usual matutinal meal.

The toast must be crisp and thinly buttered in the kitchen before it is brought on. English muffins are best of all.

Then come my codfish cakes, always served with crisp bacon. Here is my recipe:

One cupful of mashed potatoes to a package of shredded codfish. Drop in one egg, and a teaspoonful of butter and a dash of paprika. Mash and stir into a creamy consistency, until very light. Mould into small cakes, and roll in cracker crumbs. Then drop into deep fat, to brown for five minutes. You'll pronounce them delicious.

Who couldn't top off with some pancakes? It's Christmas, remember. So here goes: Take three eggs, and beat them up lightly; a cup and a half of milk, a piece of butter as big as an egg, melted and poured in. Then put two cups of flour through a sieve, and stir, adding a half teaspoonful of salt. Beat very light, and add a teaspoonful and a half of baking powder. Make the cakes small and dainty—as thin as a piece of blotting-paper. And be sure that you pour over them some maple syrup from Vermont. Like *Oliver Twist*, your guests will be sure to ask for more.

If my little brunch party sounds simple—well, that's how I wish it to sound; for as one grows older, one longs for quieter and simpler things. I've had my share of fancy dishes that had no relation to a dinner of herbs. I've enjoyed them, in my time; and don't think I have dyspepsia—yet!

I can't forget Christmas breakfasts I've partaken of years ago in the home of the William Favershams down at Huntington, Long Island, with the snow falling so that Lloyd's Neck was invisible across the icy water, and the coffee sending its fragrance all over the big dining-room. And I can't forget Christie Macdonald's table in River House, with the cook sending us in, on snowy Sunday mornings, limitless helpings of delicious pancakes like those I've learned to make. I remember winter week-ends at Tuxedo Park with tables that groaned with every dainty a French chef could devise; and perhaps I've come back to my own simple flat with gratitude for the entertainment, but happy to fall into my regular regime once more. For if one's week-ends, summer and winter, fall and spring, were laid end to end . . . But let's not go into that!

At Christmastime, however, why not indulge oneself? "He was not particularly strong, because he was not particularly weak," has always appealed to me. I think of it as I help myself to another pancake or another light fishball; but somehow the dreadful consequences physicians often prophesy never occur.

So—a merry Christmas to you all. Let yourselves go on the best day of all the year!





Photos by John Meredith

LOOKING over Mr. Towne's Christmas table through the open door, there is a glimpse of his famous kitchen. It is all done in the brightest Chinese lacquer red, and the bowls on the shelf are old Spanish, and even the mixing bowls are interesting, from Mexico. But with all this flourish, the kitchen is a very practical one and Mr. Towne is almost as well known for the delightful dishes he concocts as for his cocktails, his wit and his hospitality. We do not need to speak of his career as a writer and an editor, and perhaps best of all a friend.





Photo by Kurt Schelling

THE interesting point in the decoration of this room is the rounded corners of the pine panelling, so Mr. Roy Barley, the decorator, tells us. These corners are used for book shelves. The color scheme of the room is vital—a red sealing-wax leather chair, a blue-green chair, a raisin-colored carpet and a parchment ceiling. Hampton Shops.

DISTINGUISHED ROOMS OF THE MONTH

ON THESE two pages each month, our purpose is to show interiors of special interest to our leading architects and decorators. They select these rooms themselves and tell you why. It is like a personally conducted tour through a museum during which the guide shows you only the finest and most desirable things and explains why they are good. To speak frankly, we hope you will be stimulated by what they show you so that it will increase your enjoyment of your own rooms and of the beautiful rooms of your friends. Although everyone is not so fortunate as to be able to reproduce these rooms in genuine period pieces, it is, nevertheless, useful to see those things and know about them. It serves as an expert guide giving friendly counsel to those who plan the purchase of reproductions, for good reproductions are born of good originals.



ANOTHER pine-panelled room done by French & Company is in the Georgian style of 1740. It has a finely carved cornice dado, and niches of natural pine for precious curios. The fine Chippendale chairs are from the collection of the late Lord Leverhulme, and there is a Chippendale love-seat of great beauty.



AN UNUSUALLY fine Louis XVI sitting room from a New York apartment. The woodwork is French oak, hand-carved, and the mantel is Vert Antique marble. The furniture, upholstered in brocade, is all 18th Century French. From Alavoine.

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Gifts



THIS pair of Louis XVI porcelain urns with tops from Hampton Shops in delicate blue with flowers.



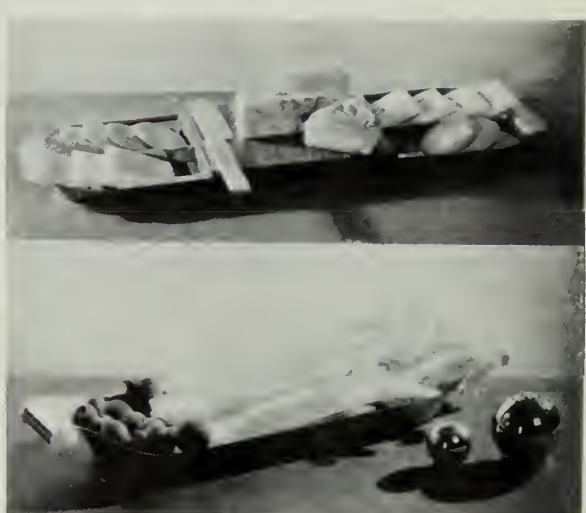
UPPER right are four Chinese rice bowls lacquered in black and red with pewter lining. The two china rice cups and saucers just above are cleverly mounted to show the designs. From Hampton Shops. Photos Kurt Schelling.

BU 11
PU 31
8

A LOW Chippendale commode in mahogany from W. & J. Sloane with graceful crystal girandoles and an unusually intricate carved gilt Chippendale mirror. Photo by Gould Studios.



GIFTS FOR THE PALM BEACH HOSTESS



Top row, left to right: A bridge set constructed of natural rattan. Chairs equipped with fabric pads, the table with fabricoid top and attached glass holders. From Grand Central Furniture Shop.—A small luncheonette, or bar table, of wood, with small individual tables that slide into holders under the main table so they can be moved as one piece. The adjoining picture shows the complete set in use. From The Closer Shop. Photo by M. E. Hewitt.

Center row, left to right: Two French novelties from A. N. Khori & Bro. are these chandeliers volutes and rameaux, of white Lalique glass and enamel.—Flat silver and crystal from Kensington, Inc., show a fine adaptation of old design to achieve modern effect. Photo by Hindemith.—A cracker and cheese tray by Chase Brass and Copper Co. The cheese knife and serving dish below it, designed by Von Nessen. Salt and pepper spheres are chromium.

Bottom row, left to right: This cool modern group of dining room furniture is distinguished in color as in design. The side pieces are buff, showing the natural wood veneer. The handles are ebony. The table and chairs are coral and cream, with black patent leather cushions. Designed by Donald Deskey.—From Carole Stupell comes this peripatetic serving table, refinement of a wheelbarrow, carries equipment to serve two dozen guests. Photo by the Misses Selby.



A SMALL Heppelwhite set from Wood and Hogan. The shape of the back and arms, the worn soft carving on the dark frame, make it the epitome of elegance and refinement.



A HIGH back wing chair with reduced wings, from Charak, flanked by a three tier wheeled table with modern white leather top.



CHINESE Chippendale hanging shelves from Lans, furnished with rare porcelains. The farflung commerce of Britain made Chinese motifs new and fashionable in Eighteenth Century England. No one had half the felicity in adapting them to the Georgian spirit as Chippendale and his craftsmen.



A SHERATON cylinder front desk from Vernay. It is specially designed for a lady. The writing compartment pulls out over the top drawer. Decorations are tulipwood and satinwood.



A JOHNSON desk from Palmer and Embury made of cherrywood with cherry burl panels and tan leather top. The borders, legs and handles are ebonized. The racks are brass.

Gifts

*Suggestions for
Presents to Give
Your Family and
Your Home*



Paul Parker, Photo

A REGENCY table in palisandre with bronze inlay and drop leaf ends having bronze galleries, from Bodart. The top has a sliding compartment which has a checker board on its reverse side, and gaming section built in underneath.

A RADIO set built into a small table from Virginia Craftsmen. With table lamp and smoking accessories on it and a Georgian mirror above it, the ensemble forms a decorative incident along the living room walls and is also useful.





Sloane offers **gifts that are small, casual**. In the Bar, Bath, and Closet Shops on the First Floor is an exciting array of accessories with smart flare and Sloane originality: such things as English bar-maid aprons, \$1.10; figurine cigarette stands, 60 cents; hors-d'oeuvre trays like the one in the foreground, \$4; every conceivable kind of cocktail and highball glass; and bars, such as the portable tray and folding stand, \$25, and the beer table with pretzel jug and steins, \$18. Back in the Bath and Closet Shops are fascinating things that cost a song.

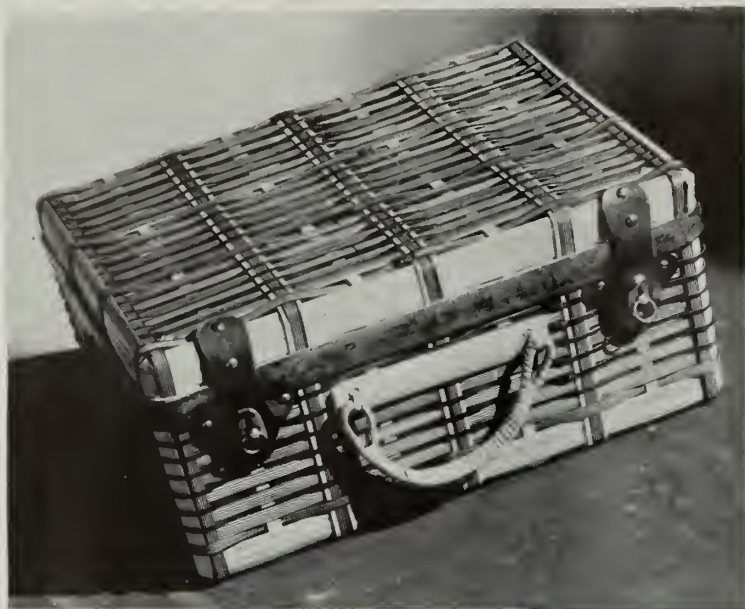
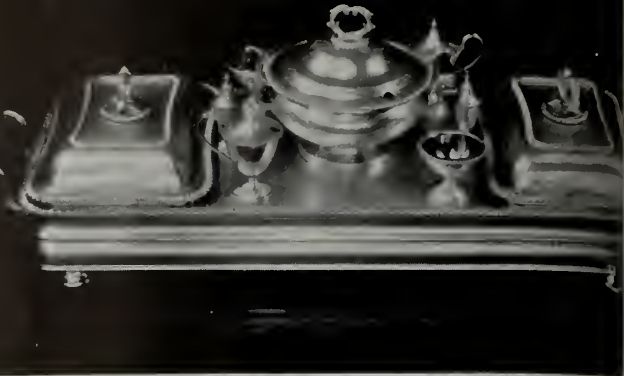


SLOANE DOES BOTH •

Sloane shows **gifts for collectors**. The Four Centuries Floor is a treasure-house of finds for Christmas. For instance: mahogany hanging shelf, pair, \$300; Louis XV violet-wood watch stand, \$90; small globe, pair \$125; cornucopias, pair, \$45; old mahogany tobacco keg, \$35; exceptionally fine crystal lustres, pair, \$110; Bow figures, pair, \$250; porcelain lamp and shade, \$150; old mahogany Pembroke table, \$475; 18th Century chair, pair, \$325; very fine 18th Century painting on glass, \$175; Persian rug, \$550.

W & J **SLOANE**

FIFTH AVENUE AT 47TH STREET • NEW YORK



THE group upper left from Alice Marks centers on an antique mahogany plate and knife carrier on which are a covered Lowestoft dish, saucer and bowl with a Jean Luce vase. On the Sheffield smoking stand are antique wooden bowl and dice cup. Photo by Kurt Schelling.—Next to the right is a 4-star drink maker with chromium plated Anaconda brass top and equipment from Hammacher, Schlemmer. Photo by Selby Studio.—The Sheffield plated supper service from Carlton Importing Company.—Photo by W. J. Roeger.

THE candlestand with praying angel in pottery sculpture by Gertrude Lönegren is from Sweden House. Photo by Delar.—The bon voyage hamper from Maison E. H. Glass, Inc. is useful the whole trip. The ceramic Madonna in color is from Alfred Orlik, Inc.



THIS "Gypsy Kettle" salad bowl is made of birchwood, polished inside and out. The fork and spoon are of pure ebony wood. From Bazar Français. Selby Studio.

Gifts

*Personal Presents
That Distinguish
the Giver*

THE Queen Anne walnut china cabinet at the right is only 5 feet 4 inches high. It is surmounted by a fine old ship's model, under it is a William and Mary tapestry-covered stool. From Louis L. Allen.





THE UTMOST IN *LUXURY, COMFORT AND CONVENIENCE*



SOFA—designed along the lines of the English “Duvet” pieces.

PIE-CRUST TABLE—Replica of a fine antique English model, scalloped edge with the fork-mark carving. Mahogany.

SOFA TABLE—Reproduction of a Sheraton antique. Mahogany.

COFFEE TABLE—Interesting mahogany gallery table: finely figured tops. Chippendale inspiration.

Palmer & Embury
M'F'G CO.

*222 East 46th Street
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a great

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western**
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TALKING SHOP

GIFTS WORTH GIVING—Mr. Webster defines a gift as "anything given" whereas a present "is always intended as a compliment, or expression of good will." Presents are what we want to give at Christmas, so I have barred from my list the time-honoured banalities—silk stockings, playing cards, shirts, socks, pyjamas, cigarettes, soap, and so forth. How, I ask you, can one make an "expression of good will" with a cake of soap!

Christmas being only a few days off, you will have to shop as it were with the devil after you. The results of our own whirlwind tour are here set forth under three broad headings which can be adapted to your list.

FOR A GENTLEMAN—Small heavy glass mortar-and-pestle ash-tray, the mortar's lip serving as a cigaret-rest, the pestle for stomping butts (Miss Higgs' "The House of Wedding Presents"); old mahogany churchwarden's clay-pipe stand, inlaid with brass bandings, used as a carrying tray for twelve highball glasses, with cigarettes in the tobacco compartment (Mrs. Ehrich).

FOR A LADY—Fine Regency Sheffield coffee-urn, circa 1810,—a great sphere of gleaming silver supported on four slender reeded legs with lion feet, a square base, with curved sides and rounded corners, on bun feet; the ball motif is carried out in the knob of the lid, the spirit-lamp and the circular escutcheons bearing large ring handles; the urn is simply decorated with incised multiple line borderings ("Silver Room"—Macy's new Corner Shop); the pepper-shaker shaped like a small egg is a cute trick (exclusive with Mrs. Ehrich); a pair of old Chinese orange-peel glaze vases ("Georgian Room"—Macy's new Corner Shop).

NEW YEAR RITE—What with the cotillion being revived at the Waldorf, and other signs of experiment in tradition, the time is ripe for an Egg Nog party on New Year's afternoon. It is a charming way to entertain before the green ropings of Christmas come down, and is a particularly fine outlet for the hospitable bachelor.

The Egg Nog invitation is essentially for an afternoon "at home", and the party should begin to get going at

about three. You need a handsome punch-bowl, preferably two, or even three, for the featured mixture disappears so rapidly that two bowls going at once often prevent embarrassing interruptions of the gala. You may have inherited bowls, but if not you should do something about it.

All the fine silver houses such as Black, Starr and Frost-Gorham, Cartier, Tiffany, Udall and Ballou, Brand-Chatillon, have a variety of magnificent bowls—and ladles. If you want old ones, there are old-silver departments in Wanamaker's and Macy's, as well as the many dealers in fine old plate around the Madison Avenue-57th Street section.

The English Antique Shop has a pair of extraordinary old glass punch-bowls which look like huge dinner-goblets. Each has a long glass pestle-like stirring rod with a hole through the length of it and a hollow bulb at the lower end. These amazing contraptions are really ladles, for when put into the punch, the bulb part fills; one then puts a finger over the hole at the handle, and the punch stays in the ladle until the finger is released to fill a glass!

The Egg Nog itself must be superb, which means an authoritative old recipe religiously followed. As it is very rich, a good idea is to serve also a straight punch, so that people can have a choice, or can switch from one to the other as the party progresses,—and progress it will. A good champagne punch or one with applejack as a basis is admirable. Write me for three recipes.—Baltimore Egg Nog, Colonial champagne punch and my own applejack set-up.

Small tumbler-shaped glasses about the size of old fashioned cocktail glasses, are much smarter for punch than cups or anything of that sort. Steuben has just the thing. Or if you buy the old goblet-type bowls I described, you will probably want to have small goblets in lieu of tumblers.

Nice to serve with Egg Nog are small French dinner-rolls spread with unsalted butter and *pâté de foie gras*. Celery stuffed with roquefort, and cheese pastries are also good. (Guests will need small plates and napkins in coping with such items.) Sweet things should be zealously avoided. A special caterer such as Mme.

Eva can be called in to perform these delicate rituals.

THE MAIL BOX—A reader writes asking how to arrive at beautiful color schemes for her rooms. One way is to base the colors upon a painting. This has been done in a bedroom at Altman's by Derek Patmore, famed English decorator. The scheme of French blue, crimson and white is derived from a picture by *Renoir*.

COLOR-SCHEMES BALLET Russe—Colonel de Basil's brilliant company, now touring the country, offers in its repertoire of *ballets Russe* a rich store of color inspiration.

A grand salon could be decorated in colors from "Le Mariage d'Aurore". The room painted like the Leon Bakst setting—grey (marble), ivory and gilt. The furnishing would follow Alexander Benois' costumes, beginning perhaps with a brilliant pair of Italian *faïence* blackamoors (circa 1790), each four feet high (Westport Antique Shop). And continuing with Benois' colors: three shades of salmon and azure (Lyons velvet and *faïence* silk), old gold and periwinkle blue (wool with metal flag-fringe), canary yellow, silver (bullion embroidery), Prussian blue (chenille), black (velvet), gold bullion, deep flame with antique silver, Delft blue, cornflower blue with azure and white,—deep plum, gladiola pink and fuchsia with dull gold. The porcelain princesses of "Aurora's Wedding" will be represented in this imaginary room by *Chinoiserie* porcelains in rainbow colors.

Or let the celebrated Picasso and his ballet "Le Tricorne" be your color-card. Three shades of beige, three shades of terra cotta, four shades of grey, a faded pink touch and black accents, make the setting. For the rest, we get from the costumes—sky-blue touches, bright yellow and green, lilac (crushed velvet), black (alpaca), faded blue, cinnamon with vermilion, white (gauze), natural (straw), burnt-orange, strawberry-pink, — blue-grey (velvet). One could even get some of the ballet's lighting effect by means of pink and pale-blue lamp-shade linings.

What these wonderful décors of Bakst, Picasso, Hugo, Derain, Berard, Lurçat, Dufy and Benois teach us is that a color-scheme reaches heights when it is achieved through organisation of unlimited color harmonies.—N. C.



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COUNTRY HOUSE OF THE RENAISSANCE

(Continued from page 12)

thrusting itself boldly out of the undulating valley, resembles a gigantic tidal wave sweeping across the landscape and gathering its forces for its climactic crash. The Farnesi made themselves lords of nearly all they saw from their lofty belvedere. Whether they turned their eyes upward to the everlasting hills or downward to the smiling valleys the communities they gazed upon were subject to their whim.

Below the palace the town seems to cling precariously to its rough hillside. Edging close to the palace ground, making a ragged fringe of gray against the cerulean background, houses of modest husbandmen occupy every available fragment of terrain, perching dizzily on tiny shoulders of earth, even usurping friendly clefts in the perpendicular slopes. Surrounding these tiny domiciles vines which can find only the smallest fragments of ground in which to sink their roots attain astonishing luxuriance. The drainage in these hanging vineyards leaves nothing to be desired and the harvest of grapes, severely limited as it is in quantity, is said to produce a vintage of excellent quality.

Everything about the village of Caprarola is in miniature, dwarfed by its noble palazzo, which nourished it and gave it an excuse for existence. Some of the shops are mere holes in the wall, and the "factories" have a force of one artisan and his helper. I noticed more than one outdoor factory set up actually in some doll-size street where hand lathes and other machines of primitive nature were being earnestly operated in apparent disregard of such things in the world as mass production. These outdoor factories of feudal appearance and spirit, these Lilliputian shops where one customer is a shopful and two are a crowd, sound a cheerful note in the hill towns of Italy. It is pleasant to be convinced by the evidence of one's eyes that human personality has not quite fled from the business of making things and selling them over the counter. Industry and big business refuse to climb the Umbrian and Tuscan hills, but artisan-ship and little business live their serene lives on the heights and are not unduly disturbed by the passage of centuries. The Caprarola that Orazio Far-

nese and his princess-bride called home still lives in health and humble happiness.

The panorama stretching away from the castle's immense octagonal tower is a remarkable one in a country which abounds in great vistas. On the one hand rise the Ciminian Hills with Caprarola resting upon one of the topmost crests; on the other the view is across the valley of the Tiber to the Sabine Mountains. Near at hand Mount Soracte, which we had seen in the distance from Caprarola, forever threatens a savage sweep across the whole region.

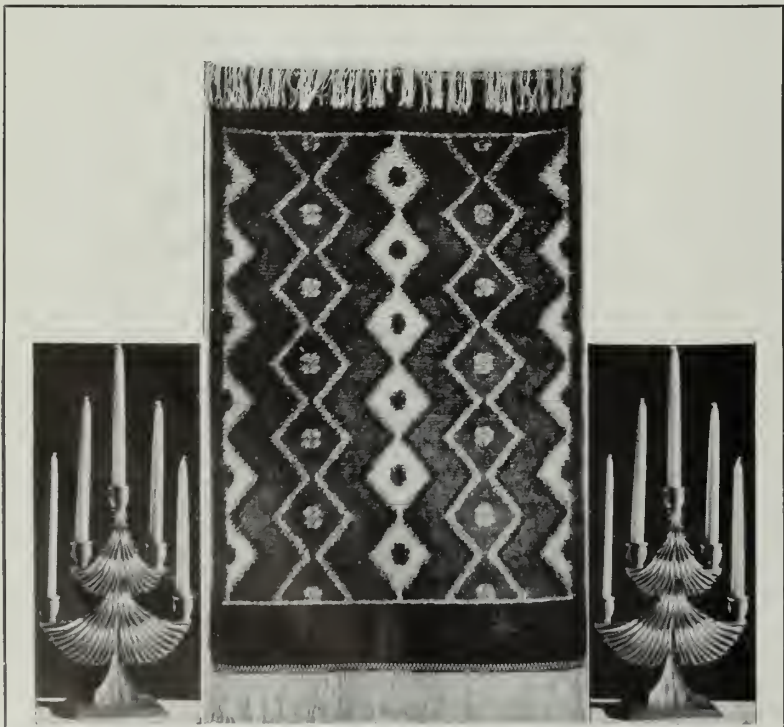
A living fragment of an extinct chain of the Apennines, it alone survived the destruction which in prehistoric times overtook its fellows, engulfing them in volcanic upheavals. Three miles long, rising sheer two thousand feet out of the plain, its contour "Heaves like a long-swept wave about to break. And on the curl hangs pausing." In such vigorous lines did Byron describe it in *Childe Harold*.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. Required by the Act of Congress of March 3, 1933, of "Arts & Decoration," published monthly at Camden, New Jersey, for October 1, 1935, State of New York, N. Y., County of New York, N. Y.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Barrett Andrews, who, having been duly sworn according to law, deposes and says that he is the Vice-President of the "Arts & Decoration" and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, McBride, Andrews & Co., Inc., 116 East 16th St., New York, N. Y.; Editor, Mary Fanton Roberts, 116 East 16th St., New York, N. Y.; Managing Editor, Edward Longstreth, 116 East 16th St., New York, N. Y.; Business Managers, none.
2. That the owner is McBride, Andrews & Co., Inc., 116 East 16th St., New York, N. Y.; Robert M. McBride, 116 East 16th St., New York, N. Y.; Barrett Andrews, 116 East 16th St., New York, N. Y.; Blanche Gresham Giddens, 116 East 16th St., New York, N. Y.
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Sworn to and subscribed before me this 1st day of October, 1935.
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AS THE PIONEERS BUILT

(Continued from page 28)

acteristic chairs, including one ancient comb-back painted the color of dried-up mustard. How any Colonial general or his grandmother could ever have rested his or her head in any comfort on this lofty "comb" is more than I can understand. Perhaps Colonial necks were more swan-like than those of today.

A typical Colonial bit in the furnishings consists of a walnut fire screen perhaps eighteen inches square and adjustable to any height desired. It is intended to keep the hot glare of the open fire from the face of anyone who sits near it reading or "snoozing." We use it all the time and cannot understand why an article so practical should be so utterly discarded by a practical age.

The romantic story of our home can be authenticated for nearly a hundred years by dwellers in the village. The fire which destroyed the county records did not destroy or even scorch their memories. Paul Crowell married Sally Sears in East Dennis, far out on the Cape, and the happy turtle-doves sailed hither in a packet and made their love nest in the spot where now I am writing. Paul began and Sally bore sixteen children (or perhaps only fifteen as the more conservative descendants say) and the next to the youngest was Hiram who became, after enough decades, the "Grampa Crowell" of whom the village still talks.

Of course the story of the house, like that of every Cape Cod house, is intimately bound up with the sea and no prolonged sea story ever lacks its tragedies. Four of Hiram's brothers were swallowed by the great deep and lost without trace, two at a time on two separate occasions. It is said that their mother, Sally Sears Crowell, out of the depths of a sorrowing heart, then made this pathetic vow, "Never hereafter shall my boys sail in pairs. Not more than one son to a ship. I will not let the sea take two at once." (She still had eleven children left.)

I see the vision of Calvin Crowell, youngest of Paul and Sally's sixteen children, bringing his parents a gift of a new-fangled oil lamp with a wick that somehow drew up the oil and kept on burning without burning out until all the oil was gone. To Papa Paul and Mamma Sally it was an inven-

tion of the devil himself. They feared it and would have no traffic with it.

I can see Tom and Tempe, Shadrach, Aurelia and Noble, but I shall leave those visions and jump forward to a figure of the present moment, my mother, who is one of the most colorful persons that ever dwelt in the old house. In her eighty-fifth year her eye is not dimmed nor her natural strength one whit abated. Her enormous energy is the wonder of all who know her and the envy of juvenile grandmothers who feel old in their seventies.

My mother has two odd little men of terra cotta and iron, adorning the lawn. The terra cotta figure, given to her by a well known poet, she named Zaccheus because he was small of stature. Then she acquired the iron figure, which has a shockingly Rabelaisian cast of countenance. Mother liked him from the start but was perplexed as to a name. She thought him unworthy of any Bible name but figured that she could fall back on the Apocrypha. This she did, and the little iron man was named Tobit. The following is Tobit's own modest appraisal of himself, "I, Tobit, have walked all the days of my life in the way of truth and justice, and I did many alms deeds to my brethren." Frankly our Tobit does not look like that kind of man, but you never can tell.

My mother's chief pride is her Ebenezer pile. Recalling that Samuel set up a stone to commemorate a victory over the Philistines and called it Ebenezer, meaning "Hitherto hath the Lord led us," she set up a similar stone at the entrance to the grounds. I do not know what victory it commemorates unless it is man's victory over the pernicious Cape Cod mosquito, which is now little more than a stinging memory. My mother makes it a social requirement that every visitor to her Cape Cod home shall add a stone to the Ebenezer pile and no one ever refuses. The pile grows year by year.

My visions have become the realities of today but perhaps a hundred years from now some dweller in this house will be seeing visions of my generation and will be writing down amusing anecdotes about our life in the motor car and radio age. The visions move in slow procession through the ages but the old house lingers on and lends its kindly shelter to all who come beneath its roof.

CHRISTMAS GUESTS FROM WOOD AND MEADOW

(Continued from page 22)

or hurtling back into the woods. But today no partridges were at first in evidence. Even as Felicia voiced surprise, however, the explanation was given, dramatically, and all but tragically. A great snowy owl had been perched among the hemlock branches, and now he dived suddenly into view, and dropped noiselessly to earth. At the same instant, several partridges launched into the air, two of them seemingly from the very spot where the white owl landed.

Evidently the partridges had been disturbed by our coming, and had incautiously left the secure cover of the laurel tangle, becoming momentarily visible to the marauder. But the owl missed his aim, partly, perhaps, blinded by the dazzling light, partly distracted by the double target, as the two partridges took wing in different directions.

We went on into the woodland, to put corn and apples on snow-cleared stumps here and there, and to replenish seed and suet supplies for the chickadees and woodpeckers far back in a hemlock clump, over by the rocky glade, in heaviest timber, which we call the "Temple."

The day was still stinging cold. In the open, the direct sunlight had warmth enough to change a few surface-crystals to dew-drops, which momentarily re-crystallized. But now mists were further obscuring the sun, and in the shaded depths of the woodland the unending snow-screen, not white but exquisitely cerulean, was but faintly patterned with spangles of amber sunlight. And soon in the remoter woodland, there was uniform shadow.

The "Temple" is a semicircular natural auditorium, with precipitous walls, set against a lower terrace of the steep northern slope of the hill, like a Greek amphitheater; with dense growth of trees encompassing it on all sides; many of them hemlocks of such superb growth that they at least simulate the primæval. The effect was awesome. We scarcely spoke as we left food for the chickadees—which to-day were unseen—and turned homeward.

As we came up the wooded slope, we could see and hear, rather than feel, that the wind was rising. High above us the

treetops were swaying, and snow-crystals, shaken from the branches, were filtering down in glittering showers.

We came presently into a narrow, winding path, one of several trails we have cut through the dense woodland, with trees towering above us, and masses of laurel, head-high, on either side, their snow-capped branches almost meeting to obstruct our way.

We were still under spell of the eerie silence, the poignant beauty, the feel of weird unreality that the forest always gives, when with startling unexpectedness there came to our ears the lugubrious sound of the baying of a hound, back of us—faint, distant beyond the Temple from which we had come.

We paused, turned our heads a little, looked at each other inquiringly. In our Arcadia, it seemed almost a supersensual phenomenon. The hound did not bay again. Once more there was penetrative silence.

Suddenly, without a sound, two huge gray forms catapulted over our shoulders, grazing our heads, and crashed down into the laurel at our left, and went flashing on, waving a great white flag above the laurel.

A mammoth buck and doe, roused rather than pursued by the hound, had rounded the turn in the path just behind us at such speed that they almost ran us down before they sensed our presence; we were saved only by an amazing feat of hurdling—such as only a deer could perform.

A few hundred yards farther on, at the crest of a rocky hill, we caught clearer glimpses of the southern sky. An hour ago so brilliant, it was now darkly overcast. The sounds in the treetops told us that the wind was becoming tempestuous.

We paused a moment at the crest of the last ledge, where a scattered company of ground-birds, some brown, some almost white, were attempting to harvest such seed-heads as the sun, before it vanished, might have partially released from their crystal casing.

"Shore larks—see their black-feather horns—and snow bunnings," I called. "The storm has brought them from Labrador."

We hurried on—with that tempest at our backs, we had no choice but to hurry. By the time we reached the house, the snow was coming in sheets, swirling and eddying in the biting wind, which drove straight

(Continued on page 53)

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ROYAL GEORGIAN

(Continued from page 14)

since Elizabeth, the 18th Century gave us the Adams, Sheraton, Heppelwhite and Chipendale. And it gave us, too, all the fine and beautiful things that went with the works of these men—the paintings, the silver, and the china that ensembled so many fine and gracious 18th Century English interiors.

Today, in most instances, these interiors are out of scale with present requirements and conditions of living. The whole thing resolves itself into a question of scale, governed by traditions of good taste. Here we turn to the architect, and particularly to Harrie T. Lindeberg who, throughout his distinguished career, has succeeded in being conspicuously true to tradition without allowing himself to become reactionary. He has achieved, that is, the very difficult feat of being original within the bounds of tradition.

This accounts for the peculiar freshness, the essential modernity of his work. There has never been anything archaeological about it, no lapse into the unimaginative replica which, however good in itself, adds nothing to its time, nor derives anything from its time. It is traditionalism of the right sort that characterizes Mr. Lindeberg's work.

We are concerned here more particularly with the manner which he imparts to interiors than with his exterior architecture, which is familiar to everyone who has paid any attention to American country houses during the past twenty years. Always there has been a fine deference to tradition, but always with an unmistakable personal contribution of strong individuality.

If the background of taste, as established and ratified by tradition is to endure, it will survive the present era only through the integrity and convictions of a few architects whose record and position give them authority. Mr. Lindeberg is one of these, and his strongest answer to the ultra-radicalism of much contemporary expression is to be found in his work. What is said in discussions on matters of good taste people do not long remember, but tangible evidence of good taste, wherever it is manifested, makes it more possible that those things in tradition which are fine and satisfying, shall not perish from the earth.



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DINING—MOOD 18TH CENTURY

(Continued from page 31)

fashionable France evidently were well protected.

The ornamental centerpiece, with flowers and sweetmeats, became the vogue early in the century. We are told by Lacroix that it eventually became so elaborate it covered the whole center of the table. The dishes were brought in one by one and their names whispered in the ears of the guests. Biscuit porcelain pieces, modelled by the most eminent sculptors of the time, played an important part in the ornamental table decorations. Elaborate groups were made particularly for the purpose.

The eighteenth century opened with silver supreme on the tables of the wealthy. Oriental porcelain was also held in high esteem. When Louis XIV and his nobles sent their silver plate to the mint to replenish a treasury depleted by war and famine a substitute "fit for a king" had to be found. As the century progressed the silver table services were gradually supplemented with Oriental, Dresden and French porcelain.

Almost the full quota of motifs then current congregate on the silver plate,—cartouches, scrolls, volutes, shells and foliage of the Louis XV period; the classic ornaments, cupids, bowknots and French flowers, woven into garlands or arranged in baskets, characteristic of the reign of Louis XVI.

Olivier pictures a supper table in one of the famous salons of the Louis XV period lighted by numerous candlesticks. Candelabra were also made in silver apparently for the table.

Splendid silver plateaus with mirror tops sometimes had vases with porcelain flowers around the edge. Soup tureens, though no longer occupying the place of honor on the table, had lost none of their splendor and made an imposing appearance on their silver stands. The *ecuelle*, a flat covered dish with two handles resembling the American porringer, was peculiar to France. Oil and vinegar cruets with glass bottles were works of art as, also, were the salt cellars. A charming Louis XV salt cellar of the trencher type has a shell cover. Silver baskets and pierced salt cellars with a blue glass lining appear among Louis XVI silver. (Continued on page 53)

EIGHT O'CLOCK ON CHRISTMAS NIGHT

(Continued from page 16)

friends to greet, and the lure of the mellow light and the soft music is so magical, that when the light streams down from the dining room balcony, we file almost reluctantly out to the winding stairway. This is of oak and carved and the walls are fine antique panels.

The dining room, glowing under the light cast by the old parchment shades, is at once so mysterious and shadowily luxurious, that you are spellbound for a moment, before you take your place. As a Christmas table, this has the beauty of an Italian banquet of the Renaissance, simplified and modified into a setting for the less spectacular Christmas of today.

An English refectory table stretches the length of the room, wider than usual, so that it can be interestingly set on both sides. It is oak, with the velvet patine of centuries, and the chairs are Venetian of different periods and shapes, with little ruby red velvet pads on the seats. A strip of brilliant green embroidered with gold and gay flowers from Poland is run down the center of the table, and at each end are clustered magnificent examples of ruby wine glasses and decanters made in Murano after designs by Mrs. Thomas. The glasses are larger than old Greek brandy bowls and of a color that is redder than wine and more sparkling than silver. They are glasses to be held in both hands and gazed upon with rapt delight. The candlesticks are after the model of Benvenuto Cellini, in gold. In the centerpiece are scarlet apples from the farm and little golden lanterns.

All these things you observe as you look for your place, and stop for a glance at the ceiling, painted by Mrs. Thomas after the miniatures in the earliest book on hunting, 1390. The Gothic windows are leaded with coats of arms in blue, amber and green.

We all seat ourselves as we would be happiest. Mr. Thomas is opening the wine, and Clara Fargo Thomas still stands at the head of the stairs, waiting for the last guests, who must feel very welcome, no matter at what hour they arrive. More lights are put on and the wine is poured, and the Christmas spirit of splendid and ancient days settles over the brilliant board of happy modern guests.

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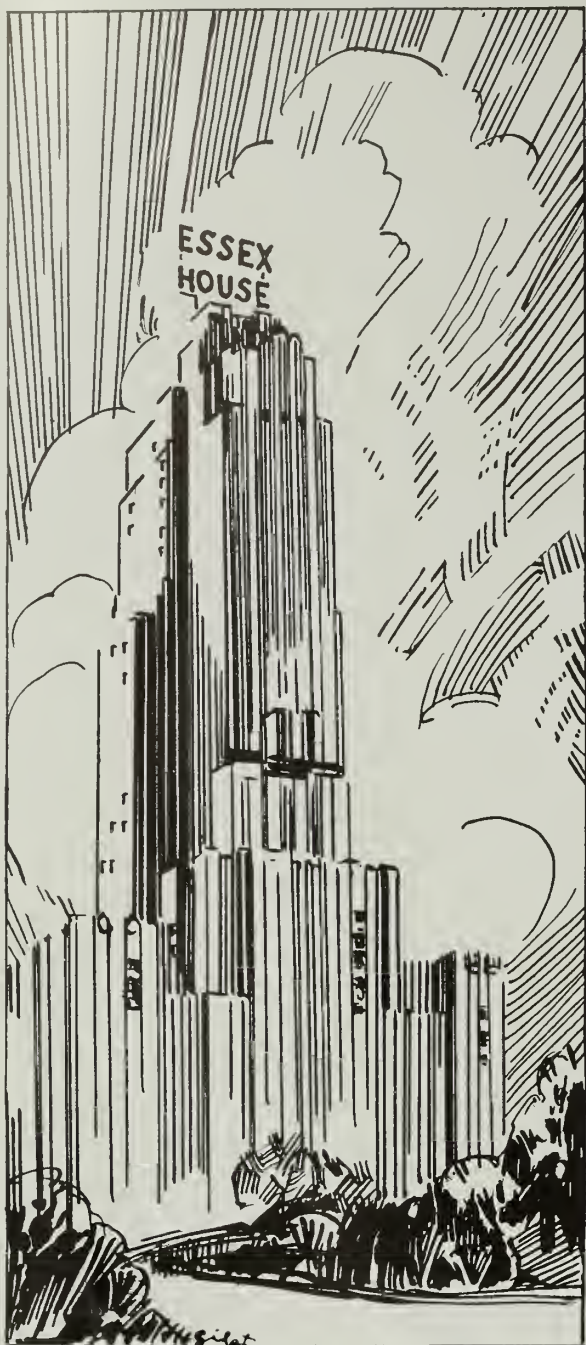
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PLACES OF HONOR

(Continued from page 25)

to different types of environment.

An important lesson in furniture and sculpture arrangement has been given recently by the Arden Studios in New York, with possibly the best results that have ever been accomplished. The works of forty important sculptors were brought together, as totally different as you could imagine; and they were placed in rooms in the Arden Galleries by the artists, with Mrs. Rogerson and Mrs. Meigs cooperating as decorators. Pieces of the richest period furniture were assembled, with ancient and modern tapestries, and walls panelled in oak and pine to form a background.

A noteworthy example of the excellent relation of a sculptural figure to the background is Paul Manship's "Diana and Hound". With a startling sense of swift motion, both in figure and hound, it could so easily dissociate itself from the room. But it is so nicely placed, in soft color, against the rich-foliaged tapestry, resting on a fine 18th Century English chest of well-patined oak, that it could never betray the onlooker into a spirit of restlessness. Mr. McCartan's terra cotta bust of a youth becomes inevitably the central ornament in this desk assemblage. It dominates the desk and the clock and the painting above, and yet it is very gentle, with all its supremacy. The bust by Wheeler Williams could easily be overcome by the rich Italian cabinet, by the tapestry background; but, through its simplicity, it becomes the focal point of this particular space of decoration. Perhaps no better illustration could be given than the group of books in the arched shelves, placed against the old pine walls. The figures here seem to be the inevitable outcropping of the pine panels. The three small bronzes by Allen Clark, Wheeler Williams and Albert Stewart appear the only decoration that could fit this wall pleasantly and unostentatiously. You could well imagine that Stewart's "Young Centaur" might overwhelm its background, and yet, at the Arden Studios it is a beautiful and dramatic part of the room.

Of course, very much of the decorative harmony achieved in these rooms at the Arden Galleries is the result of the cooperation in arrangement between the sculptors themselves and the decorators.

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CHRISTMAS GUESTS FROM WOOD AND MEADOW

(Continued from page 49)

upon our north bird shelter. But the masses of hemlock and juniper and laurel, ice-sheathed and snow-mantled, were practically impervious, even to such a blizzard.

The arbor shelter, on the other side of the house, with southern exposure, snow-capped roof, and miniature forest of evergreens, was a region almost of calm—snug-harbor for any number of wayfarers that the storm might bring.

And what cohorts it brought! They were there in hosts when we got back to the house. They came in never-ending relays throughout the rest of the day. There was no moment when there were not guests in every compartment of the window pavilions, and a score or two of feasters on the floors of the shelters.

The clouds were so heavy, the driving snow so thick, that the noontide light was scarcely more than normal gloaming. With big logs blazing in the fireplace at our backs, we sat at the table by the north window, and prolonged the mid-day meal in true Colonial fashion, while at our side—virtually at the same table—a perpetual succession of guests made merry.

There were blue jays in the pear tree; crows not fifty feet away. A score or so of woodpeckers, downy and hairy, strong fliers, seeming to defy the storm. Nuthatches no less courageous. A dozen squirrels, gray and red; tree sparrows in endless cohorts, house sparrows, our lone song sparrow; by rare exception, a junco. And of course the whole band of chickadees, never venturing far from the shelter, but seeming to revel in the snow-fall, so long as they were sheltered from wind.

During a lull in the storm, when the birds were venturing from the shelter, a new menace appeared in the form of a great northern shrike, or butcher bird, which dove meteor-like at a scouting chickadee, but failed by a mere tail's length to secure its intended victim. When we hurried to the door, the shrike had disappeared, and we did not see it again.

In the course of an hour, there were three pine siskins—own cousin of the goldfinch, in neat brown-striped attire; a flock of redpolls, like chipping sparrows with rosy crowns; a

red-breasted nuthatch, appreciating the suet and the bark-clad arbor poles from which the ice had been dislodged; and, most notable of all, five crossbills, two of them adult males in crimson garb, which accepted with gratifying avidity our offering of clusters of mountain ash berries, hung on the transferred Christmas tree, which we put out always to complete the shelter, on the last day of the year.

Later, the crossbills settled for the night in the dense foliage of the hemlock.

After full darkness came, we piled big logs on the fire, and sat for a long time before the great chimney which, for a century or so, I suppose, after it was built, was the only heat-stove, as the Dutch oven, of the pioneers who fashioned the dwelling.

And as the flames mounted, painting a never-ending series of weird and fascinating pictures, as flames will, imagination conjured those pioneers and their lives and the world they lived in, as contrasted with ourselves and our lives and the world so different in which we live.

"It must have been very wonderful to live here in those pioneer days," says Felicia, in the firelight. "But I doubt if any one of all the long succession of our forerunners ever had a more joyous and fascinating Christmas day than this has been for us."

The frost was deep on the windows now, the wind moaned in the big chimney and souged dismally round the house corners.

"Since the crossbills have found us," I said, "I believe they will lodge with us every night from now on."

"And the sturdy northerners," said Felicia, "are so warmly bundled in their feather comforters; and so well protected in the shelter, that they are as safe and cosy there as we are here by the fire." She paused a moment.

Then suddenly she sprang to her feet, and caught up a flashlight from the mantel.

Over her shoulder, I saw, not six inches outside the pane, all seven chickadees, snuggled in a row on a juniper twig, surrounded by a snow-mantled screen of dense foliage.

Then Felicia cautiously drew down the curtain, lest our little guests might be disturbed by the light, and tiptoed from the window as our Christmas night set in.

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DINING—MOOD 18TH CENTURY

(Continued from page 51)

The rather simple table glass is reminiscent of the flowing Italian designs of an earlier time. The prints of the period show blown glasses of a charming simplicity.

The most talented flower painters that France could command, in the Royal manufactory at Sevres, scattered their delicately tinted blossoms over the "Porcelaine de France" or arranged them in garlands, and the famous Sevres rose came into being. The exotic

birds of China appeared in the Sevres manner. Landscapes and figure subjects were used as decoration. Urged on by the favorites of Louis XV, the artists blended their colors with such cunning as to produce the dark bleu-de-roi, turquoise, rose Pompadour and apple green.

Marie Antoinette, whose favorite color was blue, complained at one of the exhibitions of Sevres porcelain held in the Palace that she saw nothing but roses, tulips and jonquils. The director began using the little blue corn flower as a painted decoration. This spread from one factory to another.

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PERMANENT EXHIBITION OF DECORATIVE ARTS & CRAFTS

TENTH FLOOR : : : THIRTY ROCKEFELLER PLAZA
ROCKEFELLER CENTER
NEW YORK



Photo by Kurt Schelling

THIS informal harmonious group is an assembly of the products of several PEDAC exhibitors. The early Sheraton work table in bleached mahogany comes from Trevor E. Hodges, Ltd. The inlaid mahogany desk with leather top and side chair of pearwood are from Schmieg-Hungate & Kotzian. On the desk stand two small Pai-Yun Pottery bowls and White Cloud Pottery. An antique ink-stand in the center comes from Ashley-Kent, Ltd. On each end are reindeer candlesticks, reproductions of old Chelsea made by Miles Mahon, Inc. The "Crescendo" rug was supplied by the Bigelow-Sanford Carpet Company. The Directoire side chair, one of a set of six, signed by Chapnis, and the antique glass and silver flower holders are both supplied by Elinor Merrell.

LOOKING FORWARD

IN BUYING materials for your home or office you want to be well informed as to what is available in the present and what current trends are forecast. At Pedac you can have your own preview of the future. You can get Christmas suggestions that will be good for many a New Year.

Not that Pedac is itself a store. It isn't. Pedac is a central exhibition place where you and your family, your architect and your decorator can see what is new and good, and consult privately. There are meeting rooms, rest rooms, and a library of current publications. It is all for your own special use free of any charge or obligation.

Of course if you see anything at Pedac that you would like to buy, that can easily be arranged. Information will be given you as to where the dealer nearest your home or place of business can be found. Then you do your own buying through the local dealer.

TRENDS

The evolution going on today in textiles is evident on all sides at Pedac. Take the notable case of progress in style and color now revealed in floor coverings. Carpets are left hooked in some places and cut into high pile in other places so as to form designs and patterns in the rugs as the light plays on

the textures of their surfaces, although the color is the same throughout.

Pebble rugs, with pile quite high, are becoming increasingly popular. They are not only soft underfoot but do not show footprints or other marks. In addition to these features, the coloring varies considerably within one hue so that a much richer effect is achieved than in the old-style carpets dyed in one hue.

They are doing some very appealing things in old unbleached linen nowadays. Better not commit yourself as to draperies until you have inspected the new linens whether you like them or not. The chances are they will fall in a price range that will make them a happy issue out of such an affliction.

Shower curtains of rubberized silk have become quite pictorial. The designs range all the way from yachting scenes to duplication of chinz. You can get them either opaque or, if you have a secure lock on the door, with transparent backgrounds. They come with metallic finishes too, if you have that kind of bath equipment.

Space is lacking here but not at Pedac. You will find there at first hand the information which, whether you are aware of it or not, you need. So visit us these Christmas holidays.

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THE HOLIDAY HOSTESS

GOOD company deserves a good background, and any hostess who wants her holiday entertaining to have an air of distinction this year will be sure to visit the exhibitions of PEDAC for inspiration and illustration. Everything to furnish the table from soup to nuts—even the table itself—can be seen at its best in these many exhibits. The modern and "different" touch that may set off a good ensemble in glass, china, or metal, will be given by perhaps just one fine new accessory. PEDAC will help the hostess who is "au courant" win new honors and enable her to entertain these Christmas holidays "cum laude."



Arrangement by Catherine Chase, Decorator

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